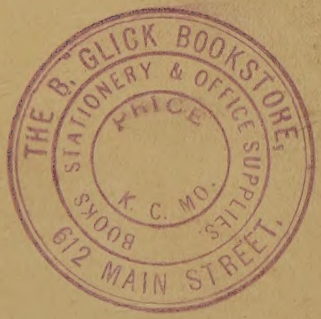
A PERIOD DECORATION

PROPERTY OF JOHN J. HUGHES







PERIOD DECORATION



"IN THE TIME OF ELIZABETH"

Period Decoration

BY

CHANDLER R. CLIFFORD

Illustrated with many Original and Facsimile Prints of Contemporary and Historic Interest.



NEW YORK
CLIFFORD & LAWTON
1901

Copyright, 1901,
By CLIFFORD & LAWTON.
All rights reserved.

TO MY FRIENDS
OF THE DECORATIVE CRAFT,
AND ESPECIALLY
TO THE MAN WHO WOULD KNOW,
I DEDICATE THIS BOOK.



MARIE ANTOINETTE

INTRODUCTION.

ART is the Skill of Handicraft.

Decorative art is a material visible expression of character.

To the Craftsman it is the ecstacy of labor.

In the Home it is the joy of Environment.

The Influence of Environment is as potent as the Influence of Personality.

Decorative art is the application of decoration, not as a separate and distinct creation like the making of a painting or a piece of statuary, but as an accessory, fulfilling always a definite purpose.

Decoration is the natural impulse of nature. We find this impulse in the budding of the flower. Even the fields and the forests dress themselves according to the season, and every child finds a satisfaction in the decorative quality of a bit of ribbon. Good ornamentation or decoration of any character, has qualities which appeal by reason of their significance, with special force to the cultured, who have in the understanding of design details an enjoyment that would be otherwise unattainable.

THERE is an aphorism that "one may decorate construction but never should construct decoration."

A disregard of this platitude is always dangerous, so it is well to understand distinctly that unnecessary decoration is not only an offense against good taste, but is a violation of the basic law of craftsmanship.

If we study the decorations of the early ages we discover that many of the characteristics of design were embraced in the very construction of their buildings; as an example, the first houses built in Egypt were of stoutly bound bunches of papyrus gath-

ered from the riverside, and subsequently, when buildings were erected of stone, an attempt was made to imitate the form which the reeds presented; for ornament they followed the lotus, the papyrus, the palm in some stage of growth.

What we are pleased to term Period Decoration is the decorative form adopted by certain people at certain times; and it is worthy of note that while the decorative tastes of these people have frequently changed, they seldom deviated in color; for color is not so much a question of taste as Temperament.

I can explain the point I make more clearly, perhaps, by an illustration: given two rooms in a house, the one facing the north and the other the south, we would apply warm tones to the north room, because the light of such a room is cold and deficient in sunshine, and we would apply sombre tones to the room having a southern exposure, to neutralize the superabundance of sunlight.

While the use of color seems arbitrary within the limitations of our individual home, we find it broadly follows a law governing whole countries and people. Go where you will the world around, you will find that the Great Master has regulated that the floriculture and the birds of the forest shall in the central zone of the universe be given the most radiant colors, and so the people, too, embellish their homes and their persons with these same glorious colorings. As we go north we find a change. Nature becomes dressed in more sombre hues. We travel up through Europe and find along the Mediterranean some emasculated splendors of barbaric colors; they are seen through Spain; they linger where Byzantium was reared, but grow weaker as we proceed, until in the northern countries we find modified tones of red and blue combined with the softest tints of secondary and tertiary combinations.

I call this, for want of a better term, the fixed law of Color Temperament.

In the evolving Period of the Renaissance, the French, English and German decorators, in their revival of the arts, notwithstanding that they all used the same symbolism and the same details from the Greek or Roman, produced totally

different results—much as Wagner, Offenbach, Sullivan, if given a theme, would produce musical compositions with only a touch of similarity; the treatment, the handling, the *temperament* being different.

It is necessary, therefore, to bear well these facts in mind in considering the various Periods of design.

We may discover a new handling of a theme, but study it, and, lo, the notes are all familiar. In art there is absolutely nothing new under the sun. The earliest handiwork that approaches art is a bit of stag bone found deep in the earth of prehistoric Europe, and upon this is engraved a crude semblance of a stag's head. Before that cave dweller carved that bone there was no art, and yet he, the originator, originated nothing but the method of embodying a suggested idea, for what he carved was suggested by nature. Art Nouveau, the newest art, suggests to the student a number of sources, the Japanese particularly. The poster art was founded on the work of Beardsley, and Beardsley was a student of Burne-Jones, and Burne-Jones founded his style upon the pre-Raphaelites.

And so we get back to the Renaissance, and thence to Greece, which learned its art from Egypt.

The art which seems the *newest* is simply the creation that is suggested by the *oldest*. The Greek fret was used by the Chinese artist before the first Greek was born, and the Chinese fret was suggested by the overlapping sea waves.

FROM the earliest ages the knowledge of good color effect has been as necessary to the quality of design, as good form.

An Oriental rug would lose all significance were it not for its distinguishing coloring. On the other hand, a Louis XVI form of decoration would be preposterous if carried out in Oriental colors; so it is well to understand color temperament to comprehend fully all that I have to say.

It is the combination of effective color and expressive form which produces lasting results; and the subject, broad as it seems, is covered fully by two methods: one by the Harmony of Analogy and the other by the Harmony of Contrast. In schemes

of analogy or schemes which are carried out in colors which are related, it is easy for one to create harmonies; for by related colors we mean colors which are composed of related ingredients.

A room is made up, for instance, with golden brown carpet; the color used to get this shade of brown is orange, and orange is composed of red and yellow; therefore, a scheme for analogy would be a scheme of golden brown, red, orange and yellow. In the same way, if a scheme is to include violet, and the harmony is one of analogy, one is safe in using the violet and the colors which make the violet, red and blue.

All such combinations are combinations of related colors or harmonies of analogy; but in the use of the contrasts it is more difficult. Contrasting colors do not always harmonize, so how can the best results be obtained?

By using with a fixed color its complementary color.

And what is complementary? Of the THREE PRIMARY COLORS (red, yellow and blue) the complementary of red is the color made up of yellow and blue, or green. Therefore, red and green would form a harmony of contrast.

In other words, a harmony of contrast is safely obtained by combining with one color its complementary color.

THE SECONDARY COLORS are violet, orange and green. Violet is the complementary of yellow, because the other two primary colors, blue and red, make the violet. The color remaining, yellow, becomes the complementary of violet; so we find a most beautiful harmony of contrasts in the use of violet and yellow or gold.

THE TERTIARY COLORS are citrine, buff, russet, plum, slate and sage. It is a subject that is a little confusing, but we believe the following simplification will be readily understood. To summarize:

The primary colors are yellow, red and blue.

The secondary colors are—

One part yellow plus one part red equals orange.

One part red plus one part blue equals violet.

One part blue plus one part yellow equals green.

The tertiary colors are formed as follows:

Orange plus green equals citrine.
Orange plus violet equals russet.
Violet plus green equals slate.

These three tertiary colors are the result of mixing in equal parts the secondary colors; but we have also among the tertiary colors buff, plum and sage, and they are obtained as follows:

The citrine becomes buff by adding one more part red.
The russet becomes plum by adding one more part blue.
The slate becomes sage by adding one more part yellow.

There is not a day goes by that the decorator or the designer is not perplexed by the question, What colors will I use?

Good taste and intuition will frequently help him out of his quandary, but there are rules which assist, which jog the memory.

Yellow harmonizes with violet or purple, which is made of red and blue.
Red harmonizes with green, formed of yellow and blue.
Blue harmonizes with orange, formed of yellow and red.

In forming the harmonies of contrast of the tertiary colors you proceed the same as already explained:

Citrine harmonizes with violet.
Russet harmonizes with green.
Slate harmonizes with orange.

Table of Analysis.

Primaries.—Yellow, red, blue.

Secondaries.—Orange = 1 part yellow + 1 part red.
Violet = 1 part blue + 1 part red.
Green = 1 part yellow + 1 part blue.

Tertiaries.—Citrine = orange + green, which equals the component parts of the orange and the green, or 1 part red + 1 part yellow + 1 part blue + 1 part yellow.

Russet = orange + violet, which equals the component parts of orange + violet, or 1 part yellow + 1 part red + 1 part blue + 1 part red.

Slate = violet + green, which equals the component parts of violet + green, or 1 part red + 1 part blue + 1 part yellow + 1 part blue.

Buff = the component parts of citrine + 1 more part red.

Plum = the component parts of russet + 1 more part blue.

Sage = the component parts of slate + 1 more part yellow.

One speaks of the Decorative Periods, not as mere black and white representations of form, such as the printing press enables me to present herewith, but of the color qualities also; and the nature and the character of the essential quality of color must be always borne uppermost in the mind when considering the following pages.



EGYPTIAN



THE WINGED GLOBE.

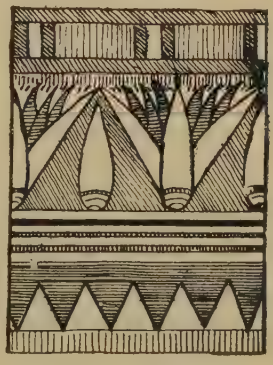
EGYPTIAN.

EARLY EGYPTIAN (FIRST AND MIDDLE EMPIRES) 3050 B. C.–1643 B. C.
THEBAN PERIOD (THIRD EMPIRE) 1643 B. C.–527 B. C.

MENES, grandson of Noah, is supposed to have been the first king of Egypt, and mythology and the art of the Egyptians varied with the different periods of their history. It was one thing before the time of Moses and another from the time of Moses to that of Herodotus, and so on it continued to deviate until Egypt became a Roman province, thirty years before the birth of Christ. For 670 years it was owned by the Roman Government and then was governed by the Saracens, a name adopted by the Arabs after their settlement in Europe. But little is known of ancient Egypt except from what still remains as evidence of its former greatness: the Pyramids; the Labyrinth containing 3,000 apartments; the Catacombs, consisting of excavations of great extent, used for the burial of the dead. Egyptian art was at its height 3,000 years ago, and its most







THE PAPYRUS BUD.

distinguishing features consist of hieroglyphics, nude human figures, winged globes, the ram, the sparrow hawk, dung-beetle, symbolic animals and foliage, especially that of the palm and lotus, the latter as a symbol of fecundity and life; for the lotus



was the first flower to spring up after the waters of the overflowing Nile had subsided and came as a harbinger of promise and prosperity. The first houses built in Egypt were of stoutly bound bunches of papyrus gathered from the riverside, and ultimately when buildings were formed of stone an attempt was made to perpetuate this primitive form of architecture by imitating in the stone the appearance of the old reeds. The decorative style of the papyrus reeds was impressed upon the people so strongly that they entered in some form into all manner of Egyptian decoration from the full leaf to the strap-like roots. The lotus plant is frequently used as a symbol of immortality. The palm has been handed down to the Greeks as a symbol of victory and the Christian church of to-day regards it also as a symbol of peace. The winged globe is a device frequently used. It consists of a small ball or globe, on the sides of which are two asps with extended



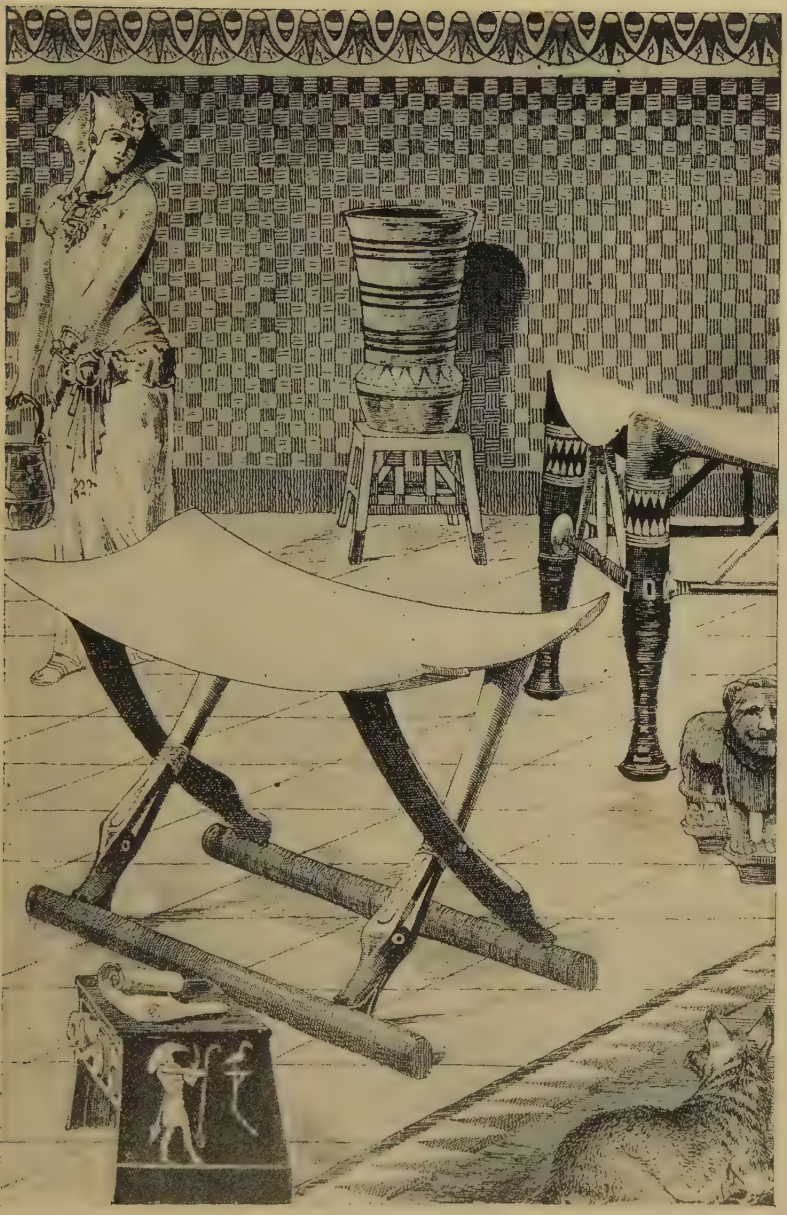






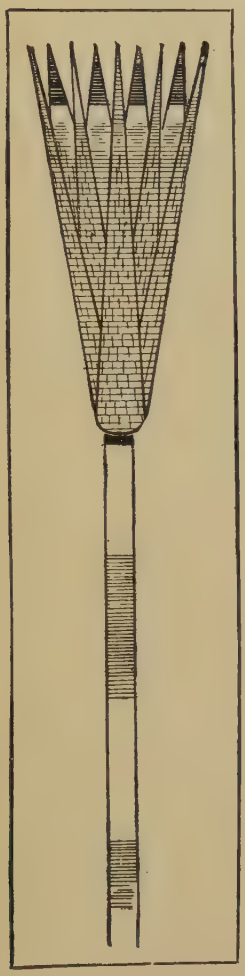






EGYPTIAN

wings, five to eight times that of the diameter of the globe. We see these in almost all treatments of Egyptian work, and while it occasionally is also seen in the Napoleonic or Empire Period, it is a distinctive Egyptian type, expressing by its extended wings the power of protection afforded by the Egyptian Government.



A system of decoration called "labyrinth" decoration comes down to us from the Egyptians. An Egyptian palace, consisting of a number of buildings so arranged that one became lost in the corridors was termed a labyrinth. A garden labyrinth consisted of winding walks interlaced so that one knew not which path to take. A decorative form consisting of interlacing lines is called thus labyrinth decoration, and is frequently undertaken for mosaic work.

ASSYRIAN EMPIRE was one of the great empires of antiquity, sometimes called Babylonian, from Babylon, its chief city. The walls of Babylon are said to have been 350 feet high, 87 feet thick and 60 miles in extent, an indication of the scientific cultivation of the people as early as 2000 B.C. The decorative art, however, betrays Egyptian influence, and is so similar that only the close student can detect the difference. Frequently we find the so-called Sacred Tree, or the winged male figure, symbolical of the soul; the winged griffins, lions and bulls with human faces. The Assyrian form indulged in geometrical figures, interlacings, zigzag lines and rosettes, but they all of them bore more or less the impress of Egyptian art.

ORIENTAL.

PERSIA—660 B. C.—PERSIAN EMPIRE 660 B. C.; EXTENDING WITH SOME INTERRUPTIONS TO 641 A. D.; CONQUERED BY THE SARACENS (ARABS), BECAME MOHAMMEDAN 641 A. D.

INDIA—2000 B. C.–1901 A. D.—FIRST PERIOD 2000 B. C.–1525 A. D. (BRAHMA 1400 B. C.–500 B. C.; BUDDHA 500 B. C.); MOGUL EMPIRE 1525 A. D.–1748 A. D.; ENGLISH CONTROL 1748 A. D.–1858 A. D.; ENGLISH EMPIRE 1858 A. D.–1901 A. D.

TURKISH—1298 A. D.–1901 A. D.—ASIATIC EMPIRE ESTABLISHED 1298 A. D.; EUROPEAN EMPIRE ESTABLISHED 1451 A. D.

ARABIAN—571 A. D.–1901 A. D.—BEST ART PERIOD 1500–1699; MOHAMMED BORN 571 A. D., DIED 632 A. D.; SARACEN DOMINION 571–1258; TURKISH DOMINION 1258–1901.

MOORISH—711 A. D.–1610 A. D.—CONQUEST OF SPAIN 711; MOOR EXPELLED FROM SPAIN 1610; ALHAMBRAIC PERIOD 1200–1300.

To simplify the study of Oriental art, Indian, Arabian, Chinese, Japanese, Moorish, Persian and Turkish, we would explain that they all have characteristics in common. They are all influenced by either the Mohammedan or the Buddhist religion.* Persian and Arabian design are frequently combined in the finest and best Oriental work; and Arabian and Moorish are closely related.

We see even in the Indian character (Buddhist) much that is similar, especially in the floral treatment, to the Persian (Mohammedan). The Chinese and Japanese are very similar,

---

* Buddhism originated in India and gradually spread to Japan, Thibet, China and Ceylon. It is similar to the Brahmin. It is idolatrous, but succumbing especially in Japan to Christian influences.

The Mohammedan religion takes its origin from Mahomet, born in Mecca, Arabia, 570 A. D. Its precepts are contained in the book called the Koran.

and the Turkish is a conglomeration of a little of everything, from the conquest of Byzantium down to date.

At the very outstart, our study of the Oriental arts is confronted by an incongruity. With the exception of India, China and Japan, which have been under Buddhist influences, the Oriental countries are Mohammedan, and the laws of Mahomet, as expressed by the Koran, the Mohammedan bible, forbid the depiction of life forms; hence all design is conventionalized. We expect life forms in the Indian, Chinese and Japanese, which are Buddhist, but are a little surprised when we occasionally see it in the Persian, which is Mohammedan; but the fact is, that among the followers of Mahomet there are, as in the Christian religion, a large number of divisions and sects, and the Persians follow the least orthodox of them all, and that law of the Koran relating to the depiction of life forms is open to as much dispute as the subject of baptism in the Christian faith.

Although ARABIAN design is chiefly characterized by details which are in broad sweeping lines or scrolls, we frequently see in Arabian work, and in Turkish as well, quaint grotesque figures of living beings, which with an elastic interpretation of the Koran prohibitions the Mohammedans claim do not come under the category of animal life. By this very exaggeration the less orthodox evade the interdiction of the Koran. A simple imitation of real beings could not be in accordance with either the imagination of the Arab nor according to the Koran; hence, his representation of animal life is always far removed from reality. Arabian artists find satisfaction in pompous ornamentation, an abundance of rich lines called arabesques, intertwisted scrolls, ingenious rosettes, the principal underlying of all the work being, like that of the Persians and Moors, that each scroll and each rosette should be traceable, as the leaves and vines of a plant are traceable, to its root; therefore, all Arabian work, excepting in mosaics, is interwoven, or, as we would say nowadays, of an all-over character, and always traceable to a starting point.

The Arabian and Persian styles are frequently combined, one of the most beautiful examples we have ever seen being an

illustration of a rug of the sixteenth century in the Mosque Aga of Cairo, which was quite as much Persian as Arabian.

MOORISH (Mohammedan) ornamentation found its most beautiful development in the buildings of the Moorish kings in the Palace of Alhambra, near Granada, in the thirteenth and fourteenth centuries. The characteristics of Arabian ornamentation are identical with the Moorish, but it may be added that the Moorish is more carefully worked out, and the Moorish artists take the Arabian details and interlace them with admirable effects; thus, three different forms of design, each excellent in itself, are interwoven and interlaced into a complex ensemble. The leaves, moreover, and the geometric details which would be left in the plain by the Arabian are each by themselves ornamented in Moorish work. The prominent bands and scrolls in most Moorish work are gilt, the ground work is red and the details are frequently done in blue. These three colors are conspicuous colorings in all Moorish work, but not imperative; they are simply characteristics.

The surface of ornament, both in Arabian and Moorish style, is only slightly rounded, and in Moorish particularly the surface has an appearance frequently of sharpness, or of a pattern secured by painting one upon the other. Turkish ornament, on the contrary, presents a carved surface and not a sunken effect.

It is very difficult, nay, almost impossible, to thoroughly understand by words the difference in styles having such a strong family resemblance as the Persian, Arabian, Moorish and Turkish. The Persian is invariably refined and spiritual, and the handlers of Persian rugs understand what we mean—the flowers are delicate, bird life is dainty, the lines are graceful and fine. The Arabian is not less refined but broader, heavier, and the Turkish is purely imaginative—a mixture of peculiar forms.

In MOORISH design we find much that is suggestive of all that came previously, influenced by Arabian art, as Morocco was conquered by the Saracens or Arabians about 700 A. D. The religion of the Moors forbade animalism, but the want of it was supplied by inscriptions, which, while addressing the eye by their



PERSIAN

outward beauty, excited the intellect by the difficulties of deciphering the curious complex evolutions. In the Alhambra the walls are covered with inscriptions. They seem to follow the laws which prevailed in radiation from an apparent stem as seen in following the lines of a feather or of a tree, or of a leaf. Probably the most easily distinguished forms of Moorish ornament are detected in what we call strap work, or interlaced patterns, and while much that is Moorish is not definitely interlaced, yet it invariably seems to suggest one cut-out design laid over another, much as on the principle that a child follows when he cuts out through repeated folds of a piece of colored tissue paper some pretty figures, and smoothing out the sheet again, lays it over some other design. This form of Moorish treatment always impresses us as of a style laid over another style, or the one pattern interlacing the other.

The PERSIANS, unlike the Arabians and Moors, introduced some animal life, and this mixing up of subjects drawn from real life are the chief identifying marks. With the Arabs and Moors, following the orthodox religion of Mahomet, ornaments with inscriptions had to supply the direct suggestion which in other forms of Oriental art was pictorially offered.



PERSIAN CAPITAL.

Persian ornament, therefore, was of a mixed style, combining the conventional, similar to the Arabian, in the graceful sweeps and curves of drawing, with an attempt at the natural—birds, flowers, and animals, the depiction of which the more orthodox Mohammedans avoided. We find natural flowers in Persian design, surrounded frequently by Arabian ornament; and the same mixed styles we find in Indian designs, which, in the floral treatment, suggest very forcibly the Persian. The flowers and birds of Persian design are treated naturally. The colors are delightfully fresh; the designs delicate and dainty; seldom geometric; usually arabesque.

A very good idea of Persian design is shown in the illustration we here produce.

In brief, a Persian pattern may have many of the characteristics of the Arabian; and interpolated in the work are the flower and the bird treatment.

Inscriptions are seldom found upon Persian design, for the reason that the design is so natural that it usually conveys its own meaning, and does not need any inscription or explanation, while, by the laws of the Koran, much in Mohammedan design would be utterly lost unless assisted by inscriptural work.

Persian fabrics are almost invariably covered with flowers, enlivened with animals and birds, and where the patterns are conventionalized, they are conventionalized floral patterns. It is very frequently the fact that a Persian design, like the Arabian, or possibly influenced by the Arabian, springs from one root at the base and broadens like the branches of a tree upward and outward, each line representing a limb, being further elaborated with numerous other lines and traceries, and the whole covered with the conventionalized treatment of flowers, and possibly upon limbs, juxtaposed, will be birds, but each detail balancing one with the other.

It is difficult to speak of a proper style as TURKISH,* for the reason that previous to the fifteenth century the Christian churches of the conquered countries were either changed into mosques or Christian artists were charged with the erection of new buildings, so the art of ornamentation was influenced first by Byzantium, later by Persian and Arabian modes of decoration; so, finally, from a mixture of all styles Turkish ornamentation took its origin, and we are impressed always by the constant repetition in leaves of the crossing and recrossing and repeating angles which we see in Persian work. There is also a great scarcity of broad and graceful sweeps that you see in Arabian work.

---

* The Turkish Empire includes Turkey in Europe, Armenia, Kurdistan and Mesopotamia; and Asiatic Turkey, which comprises the Western part of Asia and includes the seat of many ancient nations, among which are Phœnicia, the Holy Land, Assyria, Babylonia and Chaldea.

The design of the Turks was largely affected by the early Byzantine design. When Constantinople fell the Turkish conquerers were naturally impressed by the decorative beauties of the Byzantines, and their art was always influenced thereby. The purely Turkish design is seldom met with to-day. It is very naturally influenced by the early Byzantines. We find that in Turkish ornament there is a confusion of Arabian and Persian, Roman and Renaissance details, and wherever we find a nation of conquerers, we find their arts confused by the operations of various forms; thus it is that the Turkish is a difficult form of design to analyze. One feature of Turkish ornament is the predominance of green and black, especially in modern work.

United by a common faith early INDIAN design was naturally pure. The man of Tunis retains more or less of the art of the Moors, who created the Alhambra. The Turk is influenced by the character of their mixed population, and the modern Indian unites the severe form of the Arabian art with the graces of Persian refinement, and unrestricted by the doctrines of Mahomet, the Indian designer utilizes animal forms.



INDIAN CAPITAL.

Indian and Persian designs are alike in many particulars. They both use the naturalistic floral forms, and wherever there are set figures, these figures are frequently taken from conventionalized flowers.

Indian design is characterized by an overflowing abundance. The fantastic temperament of her inhabitants is shown in her art products. Indian surface decorations exhibit a profuse richness by the recurring motifs. The design is generally executed on light ground in deep colors, or on dark ground in light colors—sharp contrasts always. The Indians found their principal motifs among their native plants, employing the lotus, roses and pinks, and these small figures are repeated frequently. The character distinctly and easily determined is that showing the cashmere figure as in cashmere shawls.

Oriental art as known to the world at large is best exemplified in the design qualities of carpets and rugs. There is a vast amount of deception practiced by the dealers, and innumerable fictitious rug terms are in use, but I believe that the following carefully prepared list is reliable, and any rug term not here included should be regarded with suspicion:

PERSIAN.

AINÉ.—A Persian word signifying an oasis or fountain, sometimes used in auction-sales or by retailers. It is not a specific trade term.

ARDEBIL.—A famous Persian carpet, now in the South Kensington Museum, London. It was discovered in Ardebil, a Persian town on the west shore of the Caspian Sea, in the Province of Azerbaijan. According to the inscription woven upon it the rug was woven by "Maksoud, the Slave of the Holy Place, of Kashan," in 1535. Size, 34 feet by 17 feet 6 inches, containing 32,500,000 hand tied knots. Price paid by the museum, $12,500.

ARDELAN.—A province in Western Persia, on the Turkish border, in the Kurdistan district. In this province is Kermanshah. There are probably no better rugs made than this province produces. They are hard when woven, becoming softer with use, until they attain great softness. Close pile and unusual weight are characteristics. Many silk rugs are also woven. The inhabitants are mainly Kurds.

ASHABAD.—A town or hamlet in Persia, peopled by wandering Turkoman tribes, making numerous rugs of the usual Persian variety. The name is sometimes used by retailers, but has no commercial meaning.

ASHIRET.—An auction-sale term, sometimes used in connection with Persian rugs. It has no especial significance.

AZERBAIJAN.—A province of Northern Persia, in which are located Tabriz, Derbend, Ardebil and other well-known rug centres. Many camel-hair rugs are woven, as well as those of wool and silk. Azerbaijan is just south of the Caucasian Mountains.



AN ANTIQUE PERSIAN RUG

BIRJAND.—A town of Khorassan, Persia, producing rugs of the Khorassan variety. The name used as an auction-sale term, etc.

CASHMERE (or *Kashmir*).—The rug commercially known as the Cashmere is so called on account of its resemblance in weave to the shawls of Cashmere, being a pileless, closely woven fabric with long threads hanging loose on the reverse side, but it is not made in India nor in the Cashmere district, as the name implies, but in the Soumak section of Persia, and is also known as the Soumak rug. The design is geometrical, showing medallions, etc., in a vast variety of arrangements. These rugs wear extremely well on the floor, being woven so closely as to be almost hard to the touch. Also used for couch covers. In Cashmere, India, two varieties of rugs are made, however. One is known as the "Gabha," and is made of embroidered wool, the other is the "Namda," a felt rug ornamented with a bold outline pattern in colored silk.

DERBEND (or *Derbent*).—A city in Azerbaijan, Persia. Modern Daghestan rugs are made in large quantities. The rug commercially known as the Derbend rug is a good, silky rug, about 5 x 10 feet, very heavy, of good wool and in strong barbaric designs. The colors are numerous, generally on a dark blue ground. The pile is deep and very thick, like a Kazak in texture.

DJOSHGAN.—This is a corruption of the word Thoshkan, a Persian village, and it is also written phonetically as Joshjams, etc. Djoshgans are among the finest Persian carpets, having a close, short, silky pile, the colors and designs being very beautiful. The design is generally a sort of scroll, carried throughout the surface and forming medallions, with the well-known Persian border. They are usually found in antiques, and $3,000 to $4,000 is not high for a good 10 x 18-foot specimen.

DO-RÜ (see *Ghilccm*).—A pileless carpet of Luristan, Persia.

FARS or FARSISTAN.—A province in Persia, peopled by wandering Arabs and Kashkais, who make high-class rugs of the softest and best dyed wool. The designs, invented by the nomad women, vary each year. Shiraz is the largest town in the province.

FERAGHAN (or *Ferahan*).—A town of Irak-Ajemi province, Central Persia. Here and at Sultanabad are woven the Ferahan rugs and carpets, which rate among the good, cheaper quality Persian. Made mostly in carpet sizes, they show chintz designs, repeating a vast number of times one small figure, with a border around the whole. They have a short pile, and the cotton warp that is distinctively a Persian characteristic.

FERAIDAN.—A Persian district ruled by Ispahan, weaving rugs in imitation of the Ferahan quality.

GAROUS.—A district in Persia producing a good quality of rug, which of late years has improved in color and design.

GHILEEM (or *Do-rii*).—A pileless carpet of Luristan province, in Persia. It is of good quality, and is made, also, in Kurdistan. Woven on a very fine warp of woolen threads it is very flexible, can be washed, and is especially suitable for drapery purposes. Crimson and white are the prevailing colors, relieved by the design in black, dark brown and green, but occasionally golden yellow is used for a ground, with figures and borders in dark blue.

GOLREVAN (also spelled *Goravan, etc.*).—A fine quality of the Herez Persian rug, of which the finest are sometimes called Serapi. The medallion centre distinguishes the design, which is notable for dark, rich reds, and the beauty of all the colors used. It is one of the most durable rugs made in Persia. To obtain the soft coloring imparted by age, many of these rugs are now being washed and, as the acid used deteriorates the quality of the wool and makes it apt to crack, these washed rugs should be avoided.

HAMADAN.—A town in Persia, province of Irak-Ajemi. The Hamadan is perhaps the cheapest of all Persian rugs, and closely resembles the Herez in color and design. In each the medallion centre is a distinguishing feature, with more or less floriated designs, especially in the borders, but in many Hamadan rugs, especially the strips, the camel-hair border is prominent. It is a very durable rug. The sizes are as small as 2 feet 9 inches by 4 feet, and 3 feet by 4 feet 6 inches. Carpet sizes are also made, and many hall strips, some as long as 28 or 30 feet.

HERAT.—This is the capital city of Afghanistan, but the rugs bearing the name are Persian, like the Khorassan in effect,

but of heavier texture. They are very expensive, usually coming in fine antiques, of which some very choice pieces occasionally appear in the market. These rugs are long and narrow, sometimes twenty feet in length, and six, seven, or even eight feet wide.

HEREZ.—A Persian rug, about the same as the Golrevan, but of cheaper quality. It is a durable weave, and makes a satisfactory rug for general use. Large quantities are regularly imported.

IRAK-AJEMI.—The largest rug-producing province of Persia, peopled largely by wandering Arabs. It is estimated that the province contains 150 villages engaged in rug-making, with over 5,000 looms.

IRAN-SEDJEDES.—Literally, a small Persian rug; Iran meaning Persian, and Sedjedes denoting a small rug, about 4 x 6 feet, of any variety.

ISPAHAN (or *Isfayan*).—A town of Irak-Ajemi, Persia. The rugs of Ispahan are among the most famous of the very fine Persian rugs, and are extremely rare. It is almost impossible to secure a genuine specimen, and for authentic large antiques fabulous prices are paid. The design is most frequently a small figure repeated innumerable times, surrounded by a series of narrow borders. The weave is close, the pile short, and the rugs generally long and narrow.

JOOSHAGAN (same as *Djoshgan*, which see).—A fine Persian carpet.

KAMSEH (or *Khamseh*).—A province of Persia, peopled by wandering tribes of Shah-Sevans, who produce quantities of ordinary Persian wool rugs and prayer rugs.

KAIAN (or *Kayin*).—A town in Khorassan, Persia, near which many rugs are made, approximating in quality, etc., the Khorassan rugs.

KASHMIR.—(See *Cashmere*.)

KERMANSHAH.—Some of the best of the Kerman rugs are called Kerman-shah. Kermanshah is a city of Ardelan province, Persia, and it is probable that in ancient days the same tribes inhabited this city and the province of Kerman. It is certain that

some wonderful rugs were made at Kermanshah, and that their characteristics are found in the better Kerman rugs of to-day.

KERMAN (or *Kirman*).—A province and city of Persia, peopled by wandering tribes of Afshars, and producing some of the finest rugs made. Immense prices have been paid for some of the best antiques from this district. The weave is the finest and closest known, with a silkiness and lustre of the pile almost equal to silk and quite as effective. The antiques especially are extremely soft and velvety, and in these the old gold and ivory grounds are considered the finest product of the Oriental dyer. The designs are largely symbolical, the tree of life or cypress, with its boughs full of birds and fruits, is one of the most noticeable. The modern Kermans, which may be had in rug or carpet sizes, follow the same designs, or a medallion. They are very expensive.

KURDISTAN.—A district of Eastern Turkey-in-Asia and Western Persia, producing some of the best quality Persian rugs. The Kurdistan rugs are usually remarkably hard at first, growing softer with use, until they become extremely soft and silky. The large carpets have a coarse pile and are very heavy. In addition to the woolen carpet with the cotton warp, some are made with silk warp, and also all silk, and some prayer rugs are made of Kurk, very soft and of great rarity. The designs are distinctly Persian. Those known as Lule or Sarak are especially heavy and thick.

KHORASSAN.—A province in Northeastern Persia, producing great quantities of rugs, which usually run in brilliant red grounds, with boldly relieved medallion centres standing out in daring contrast to the grounds. They are found in antiques and moderns, the antiques having especially soft, rich colors. In the carpet sizes the Herati design or fish pattern frequently appears, with beautiful borders, consisting of several series of well-conceived designs.

KURK.—A very soft quality of wool used in some Kurdistan rugs. It is the Winter combings of the Kurd sheep. Very small quantities are obtained, and rugs made of it are rare.

KURD JEJIM.—This jejim differs from the Anatol jejim in several ways. They are better in quality, some being very fine, and are much larger. Small woolen tufts and signs are frequently embroidered on them, presumably to ward off evil.

KURDISH PERSIAN.—These are thick, heavy rugs, which display in their coarse, barbaric color and rude designs the character of the wild, roving tribes that weave them. They are quite unlike Kurdistan rugs.

LURISTAN.—A province in Persia, producing a coarse rug of crude color and inferior quality. Here, also, is made the Ghileem.

LULE.—A fine grade of Persian rug. (See *Kurdistan.*)

MECCA.—Shiraz rugs, when woven with the palm design, are called Mecca rugs. They are usually more or less puffed or crooked.

MESHED (also spelled *Mash-had, Mesh-hed,* etc.)—A town of the Persian province of Khorassan, producing a superior quality of carpet of the Khorassan variety. It is a popular name with auctioneers, and is often attached to common Persian rugs to add to the variety of names in the catalogues.

MERVAN.—A province of Persia, the name of which is often used as an auction term.

PANDJEH.—A town in Khorassan, Persia. The rugs made are of a low scale of color and design, with a thickish pile, and are among the poorest Persian carpets.

PERSIAN.—A broad term, covering all rugs and carpets made in Persia. A Persian rug may generally be known by the warp, which is almost invariably of cotton, but the rule has exceptions, as some Turkish rugs have cotton warps, while some Persians are wool. Persian rugs are usually finer in quality and better in design than either Turkish or Indian,,and the dye used is more durable. It is conceded that rugs were made in Persia centuries before the art found its way to Turkey and India, and the inaccessibility of the country has done much to preserve the purity of Persian designs and quality from the deterioration due to the inroads of Western commercialism.

PRAYER RUGS—The prayer rug, which can be of any variety of weave and of any make, is an accessory of the Mohammedan religion, and is distinguished by the design which, instead of being evenly balanced, points toward one end of the rug. The commonest design is an arch, representing the door of a mosque, and

upon the rug the good Mohammedan kneels to pray, the point of the arch toward Mecca. Some of the more elaborate Persian prayer rugs have many symbols added, as a hanging incense burner, verses from the Koran, the tree of life, etc. Others have simply three small medallions, one each for the knees and one to receive the forehead of the kneeling devotee.

SARAK.—(See *Kurdistan.*)

SARUK (see *Kerman*).—The finer variety of Kerman rug is known as Saruk.

SAVALAN.—A Persian carpet, made in several districts, but especially at Sultanabad. It may be called an extra Persian, softer in color, and a finer variety of the Feraghan.

SEISTAN (or *Sistan*).—A small province of Persia on the Afghanistan border, producing carpets of good quality, but often of bad color. They more closely resemble Afghanistan than Persian rugs, and are classed with the former.

SENNA (also spelled *Sinne* and *Senneh*).—Persian rugs, closely woven with a short, silky pile. They are made from the wool of the Demavend goat. The colors are opaline; as sapphire, gold and ivory, beautifully blended. The patterns, especially in the antiques, are lace-like, with a border in mosaic figures. In size they are small, the largest being about 5 x 7 feet.

SEREBEND (or *Mir*).—Persian, usually in long, narrow shapes. The texture is fine, with a closely woven pile. The grounds are red or blue, and in rare instances cream or ivory, upon which the palm design stands out clearly.

SHIRAZ.—A town in Farsistan, Persia. One of the medium-grade Persian rugs, notable for the selvage edge woven of colored wools. The designs are medallions or block patterns. In size Shiraz rugs vary from 4 x 6 feet to 8 x 15 feet, the latter size being unusually large.

SHUSHA.—A Persian town of 27,000 population. It is on the Caucasian border, adjoining Daghestan. Modern Daghestan rugs are made in large quantities.

SIRINIGAR.—A large city of Cashmere, India. (See *Cashmere.*)

SOUMAK (or *Sumak*, etc.)—Same as *Cashmere*, which see.

TEHERAN.—Antique Teheran rugs are among the most prized souvenirs of Persia. In general texture they resemble the Feraghan rugs, and in design many bear conventionalized flower patterns. In modern Teheran rugs the Herati (or fish) design predominates.

YEZD.—A pileless cotton woven rug, made in Khorassan, Persia, for use in mosques.

INDIAN.

AGRA.—A town in North-Central India. Agra rugs have an extra heavy pile and wear exceedingly well. They can be said to have no especial design character, as they are largely made from designs furnished by New York or London, and consequently they appear not only in reproductions of antique Indian, Persian and Turkish rugs, but in modern variations of old designs and in any colors desired. For the same reason all sizes may be secured, not only in Agra rugs, but in any modern Indian rugs. Jail-made Agra and other Indian rugs are forbidden entry into the United States, those sold here being the product of independent looms.

ALLAHABAD.—A town southeast of Agra, India, and producing the same quality of rug. Comparatively few rugs, however, are woven at Allahabad.

AHMEDABAD.—A town in West-Central India. Rugs bearing this name are extra heavy, on the Agra style, and belong in the same general class, both in weave and design.

AMRITZAR.—A town in Northern India. Rugs of Amritzar are similar to those of Agra, but cheaper in general quality. The pile is sheared closer, making it firmer to the touch.

BELLORE.—A town in Southern India. A name sometimes used at auction-sales. Not a distinct variety of rug.

BIJAR (or *Bijawr*).—A town and state in India. Not a distinct variety; the term often used in auction-sales to designate any Indian rugs.



INDIAN



AN EAST INDIA APPLIQUÉ DESIGN

BIJAPORE.—A town in West-Central India, producing rugs similar in quality to those of Amritzar, with a close-sheared pile.

CANDAHAR.—Candahar rugs are made at Amritzar, in India; there are no rugs made at Candahar. It is an arbitrary name given by H. K. Bull, of Vantine & Co., to rugs made by a Lahore maker whom they persuaded to move to Amritzar, the name Candahar being chosen to distinguish his product from the ordinary Amritzar weaves.

GABHA.—A rug made in Kashmir, India, of embroidered wool. The yarn used is very oily, and but few of the rugs are ever seen in this market. The word, in Turkish, signifies coarse.

HINDOOSTAN.—A broad term, covering all East Indian rugs of whatever make or quality.

INDIA.—The same as Hindoostan.

JEFPORE.—A province and city of India, producing some very fine carpets, closely woven like the Amritzar variety. The designs generally follow the Persian or Indian style, but, as the looms are controlled, any design desired can be produced. Small Jefpore rugs, 3 x 2 feet in size, have recently been put on the market.

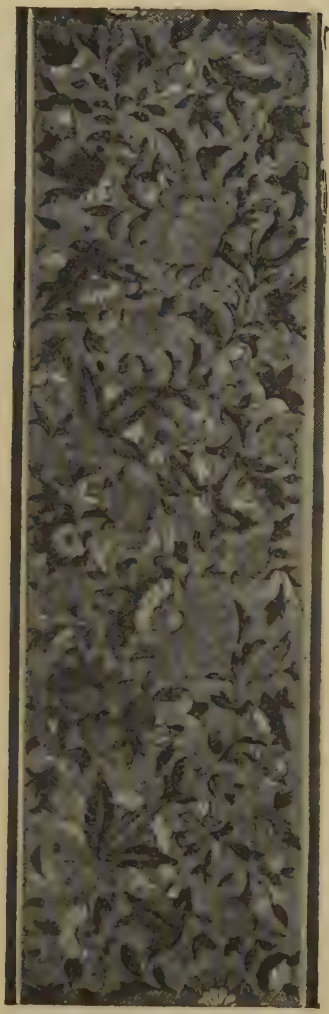
JUBBALPORE.—At one time very fine rugs were made at Jubbalpore, India, and the few antiques still extant are of great beauty, but probably none are now made. The name appears occasionally in auction catalogues.

LAHORE.—In India, Lahore was formerly the centre of the jail rug industry, but with the increased demand for better Indian carpets and the growing objection to jail-made goods, the Lahore rugs have dropped out of the market, and if any quantities are now made they are known under various other names.

MIRZAPORE.—A cheap Indian carpet, the lowest in price of all the Hindoostan weaves, and not considered very desirable. Is known by the brick red and other coarse colors used in it.

NAMDA.—A rug made in the Cashmere district of India. They are of felt, embroidered with bold outline patterns in colored silk, and are said to be of excellent quality, but are not properly counted among the rugs of commerce.





INDIAN

SIRINIGAR.—A large city of Cashmere, India. (See *Cashmere.*)

TURKISH.

AKHISSAR.—A town in Adin, Turkey, in the Anatolian district. Rugs have the deep pile characteristic of Anatolian rugs.

ANATOLIA.—District in Turkey-in-Asia, lying south of the Black Sea and west of Armenia, embracing several noted rug-producing centres. Anatolian rugs have usually a very long pile, with a coarse, heavy Kazak weave. The colors are rich and the pile silky. The designs are both in prayer rug patterns and the usual geometrical Turkish patterns. In sizes Anatolians may be had from 3 x 5 feet up, sometimes long and narrow, in rare instances even extending to 3 x 14 feet. Oushak, a town of 25,000 inhabitants, with about 1,000 looms, is in this district. Koulah and Akhissar are important rug centres.

ANATOL JEJIM.—A jejim, generally known as a Bagdad, is a portiere or wall-hanging, lightly woven, but coarse. The ordinary Bagdad is woven in stripes, which are afterward sewn together. Another variety, the Mosque jejim, is woven in one piece, or, at most, in two, which are closely sewn together, and upon it is embroidered one or two mosques and other figures. The majority of jejims come from Anatolia.

ANATOLIAN KIS KILLEM (or *Kelim*).—A closely woven and quite coarse fabric for portieres. It has no pile. The Anatolian Kelim or Kis Killim is made in two long strips, which are joined in the middle. The fabric has numerous small slits or openings made in the weaving, usually at the side of some figure in the pattern. In size, Anatolian Kelims vary from 3 x 4 to 7 x 15 feet, the smaller being made in one piece. The colors are bold and barbaric, the designs following the geometrical Turkish order.

ANGORA.—A province in Anatolia, Central Turkey-in-Asia, noted for the fine quality of wool produced. The wool of the Angora goat is esteemed among the best that enters into Oriental rugs. There is no rug properly bearing this title, although it is sometimes used by auctioneers and others.

BAGDAD.—A city and province in Southern Turkey-in-Asia. The name Bagdad is used in this country to designate the jejim or portiere, composed of five or six stripes sewn together, and hence any striped fabric of Oriental design. The rugs of Bagdad have the characteristics of all rugs made in the Persian Gulf district, as Mosul in Turkey, Shiraz in Persia, etc.

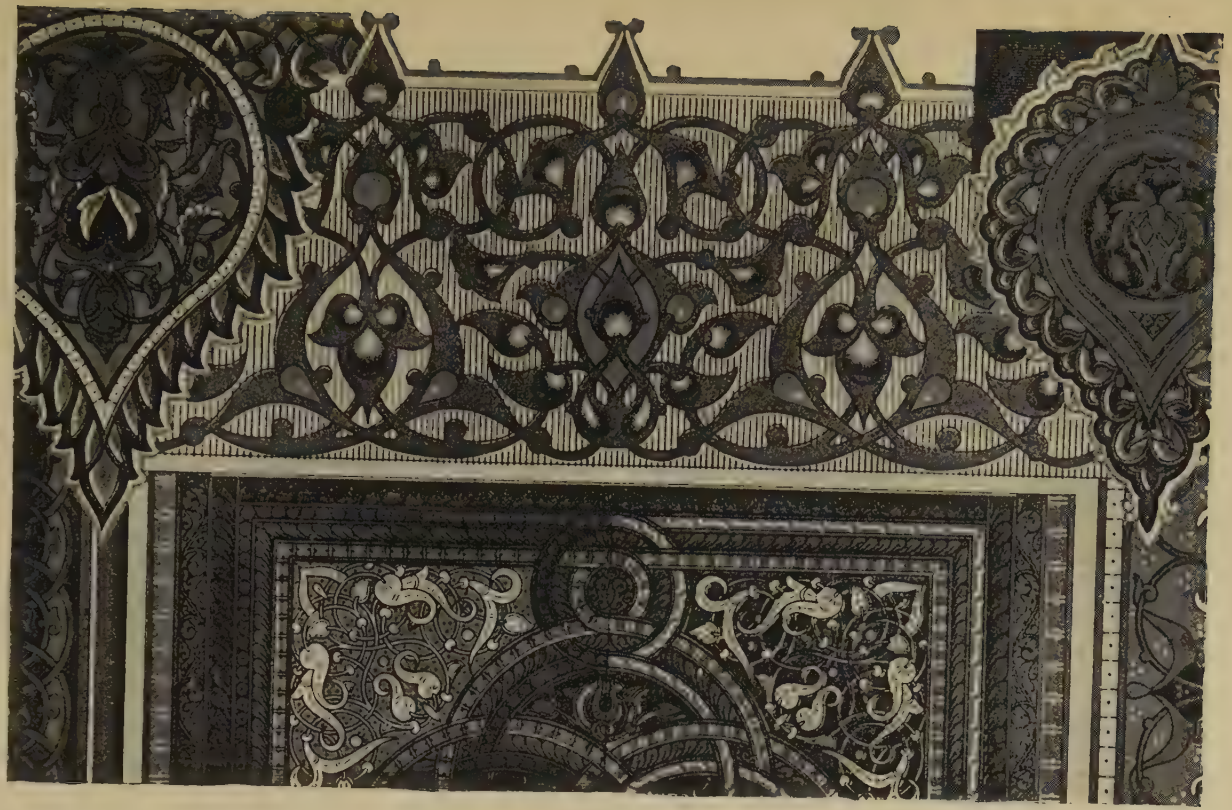
BANDOUR.—The same as Ghiordes.

BERGAMA.—A town in Asia Minor, population about 21,000. Bergama rugs are loosely woven, with a longish pile, and belong to the Anatolian class. They are usually nearly square, from 3 x 4 to 6 x 8 feet in size, and in a great variety of Turkish designs. They are woven with a coarse Kelim-like selvage at each end, into which are usually woven beads or other charms against evil spirits, in some cases the beads being omitted and a small triangle of the pile being woven into the selvage, where it joins the body of the rug.

COULA (also spelled *Koula* and *Kulah*).—A town in Turkey, near Smyrna; population, about 17,000. Coula rugs were originally coarse and usually made with a hemp back. But, with the growth of the rug business, two new grades have been produced, and the old hemp back rugs are not now made. The better grade now produced is the Mohair Coula, which has a very thick and silky pile, closely woven, in a great variety of designs and a large range of sizes. It is a high-priced rug. The ordinary Coula is one of the coarsest carpet size rugs imported, and is inexpensive. The designs are the usual geometrical Turkish. Coula and Ghiordes represent the oldest rug-weaving district in Turkey, and antiques are very much sought after, bringing large prices. They run about 4 x 6 feet, and smaller.

DEMIRDJI (or *Demiodji*).—A town of 8,000 population, in Turkey. A carpet of the Ghiordes variety is made here by weavers originally brought from Ghiordes, which city is near by. It is a heavy carpet, and not many are now used, on account of the difficulty of securing them.

ELLOR.—Ellores are a variety of the Demiodji rugs, slightly better than the Ghiordes, and somewhat less valuable than the Demiodji, following closely the characteristics of both.



ARABIAN

GHIORDES.—A town of thirty-two thousand population, in Turkey. Antique Ghiordes rugs are an especially bright weave, famous for certain peculiar tints of red and yellow. They have a short pile, which causes the design to stand out sharply and clearly. The warp is usually cotton, which suggests Persian influence. The antiques are very valuable, and are used chiefly for wall-hangings, being really too light for floor use. The modern Ghiordes is an entirely different rug, and is one of the cheapest Turkish rugs, and like the Bandour, which is practically the same thing, is a sort of lighter imitation of the Ineli and Demirjik. The designs are in large figures, usually in the well-known Turkish geometrical patterns. All sizes are made, from 6 by 9 feet up.

GUENJE (or *Ghenge*).—This is one of the less expensive Turkish rugs, heavy and coarsely woven. It belongs to the same general class as the Carabagh and Kazak, coming from the Caucasian district. The design is the usual Turkish geometrical pattern, appearing with many minor variations. The sizes run from 3 x 5 feet up to 4 x 10 feet.

GULISTAN.—A Turkish rug, usually in carpet sizes. It is a very fine quality of the Demirjik carpet, similar in design and general characteristics.

HAMADIEH (or *Hamidie*).—This and the Sparta are the two finest modern Turkish carpets. The genuine Hamadieh has some beautifully soft and delicate color effects, and costs in the neighborhood of $1.25 to $1.35 the square foot. The usual Turkish designs appear most often, but the Hamadieh carpets can be had in any design submitted. The Hamadieh should not be confused with the Gulistan, which frequently takes its place.

INELI (or *Einelli*).—This is identically the same rug as the Demirjik ; another name for the same rug. It is of the Ghiordes quality and style, but heavier.

JEJIM.—(See *Anatol Jejim*)

KASHGAR.—In the Eastern Turkestan district. While not a regularly recognized trade term, this word often appears in auction-sale catalogues.

KELIM (or *Killim*).—The Kelim is a closely woven, coarse fabric, without pile, and is used for portieres. (See *Anatolian*

Kelim.) The Kurd or Shirvan Kelim is made in one piece, and is the product of the Kurdish men or women, while the Anatolian or Kis Kelim is the product of maidens; Kis, Kiz or Kuz meaning a girl.

KIRSHEHIR.—A few specimens of this rug are received, coming from the Anatolian district of Turkey. They are like the Ladik, Ghiordes and Melez in character, are expensive and used mainly for wall-hangings. So few are imported that they can hardly be called a commercial rug.

KIS-KELIM.—Literally a Kelim, made by a maiden or young girl. (See *Anatolian Kelim.*)

KONIAH.—A carpet is made at Koniah that can be classed as an ordinary long pile Turkish carpet. It has not much beauty.

KOULA.—(See *Coula.*)

KURD KELIM.—(See *Kelim.*)

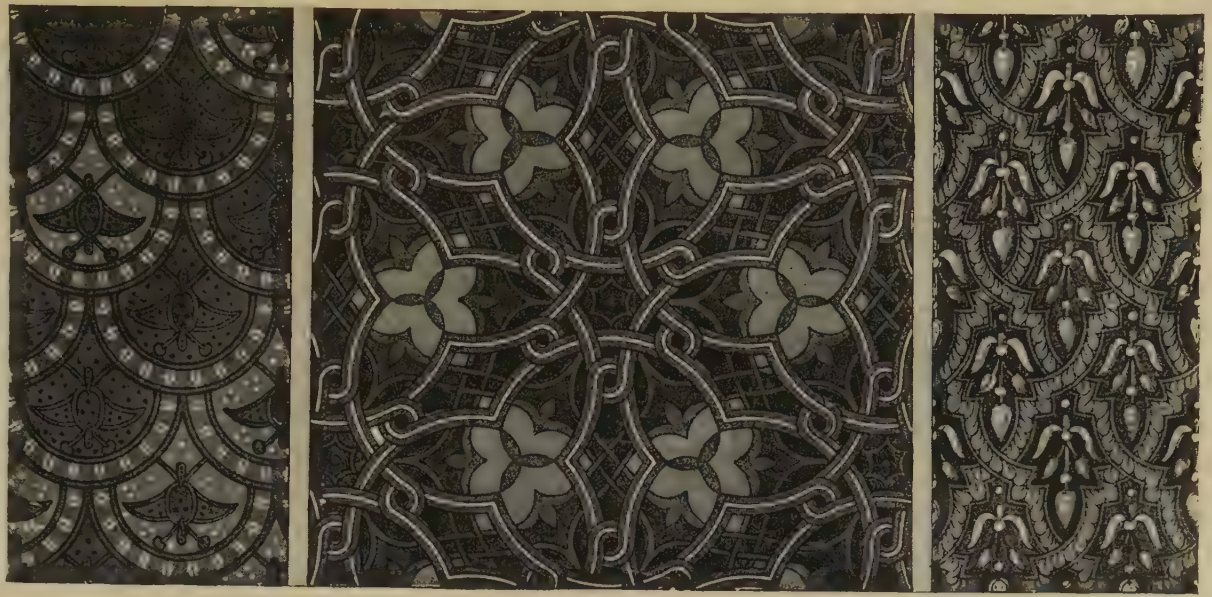
KUTHIA.—One of the most durable of the Turkish carpets, and is made of very fine wool. In general it follows the Kerman carpets, but is much better made, more closely woven, and, consequently, more wear-resisting. They are made in light, delicate colorings, and can be used in chambers, boudoirs, etc. Made in carpet sizes.

LADIK.—A rug belonging to the Anatolian varieties, and similar to the Ghiordes and Melez. They frequently come in prayer panel designs.

MELEZ (also spelled *Meles*, *Melles*, etc.)—The rugs bearing this name belong to the Anatolian class and are similar to the Ghiordes in general character.

MOHAIR.—In Turkey some rugs are made of the course wool of the Angora goat, and these are termed Mohairs. They are not as highly esteemed as other rugs, for while they have a very silky appearance the wool is rather stiff and the rugs are not durable. The two best known are the Axar and Koula Mohairs, the latter being the better.

MOUSOUL (also spelled *Moussoul* or *Mosul*).—A district of Turkey, population about 300,000. The rugs made resemble the



ARABIAN

Persian in texture, but the weave is somewhat heavier and a little coarser. In design the Persian palm, so frequently seen in Serebends, is prominent, but other Persian designs are reproduced. It is a very good and very popular rug, and, like many Persians, is silky. Some are long and narrow, and some almost square. The sizes most commonly seen are 4 x 7 or 4 x 8 feet.

OSMANYE.—These rugs are of the same variety as the many rugs made in Asia Minor, and are, in fact, merely the better variety of Ghiordes. The pile is coarse. The design is geometrical, following the well-known Turkish patterns.

OUSHAK.—A town of 25,000 population, operating about 1,000 looms, and producing principally large, heavy saloon carpets with a thick, coarse pile. The designs are geometrical and typically Turkish as a rule, although some are now woven in the old Persian designs. Oushak carpets are classed with the general variety known as Smyrna. Oushak Bazaars, known in London as Yaprak, are noted for the very vivid reds and blues used in the grounds. Oushak is also spelled Ushak and Ouchak.

SIVAS.—A province of Armenia, Turkey-in-Asia. According to consular reports the output of rugs here reaches an annual value of $50,000. They are of the Anatolian variety, and the new rugs are of good quality.

SMYRNA.—A city of Adin province, Turkey, exporting rugs estimated worth $264,000 yearly. From Smyrna the first rugs were brought West, and for many years it was the principal rug market of the East, and the name has consequently been used to designate roughly the carpets exported through that city. They include the Ghiordes, Bandour, Einelli, Osmanye, Demirdjek, Hamadie, Gulistan, etc. In this country the term has been applied to domestic rugs woven in imitation of Turkish carpets.

SPARTA.—One of the finest modern Turkish rugs. The designs vary considerably, as the looms are largely controlled by Western merchants, and under their supervision any design desired is woven. Some beautifully soft color effects are obtained, and Sparta rugs or carpets command about the highest prices of any Turkish weaves.

YOURDES.—(Same as *Ghiordes*.)

AFGHAN.

AFGHAN.—The rugs bearing this name belong to the Bokhara class, and are similar in color, design and weave, but of a somewhat lower order of quality. The color is usually deep red, black and a little white, the design being a repetition of rectangular figures, or flat-cornered square, the ground of the rug being red, the design black. In Afghan rugs the figures are larger than in the Bokhara rugs, the pile is longer and heavier; the word "thickish" describes it. In size they run 6 x 9 to 8 x 11 feet. They may be classed as medium priced. They are made in Afghanistan and Bokhara, the majority being made by the women of the latter country.

KHIVA.—The same as *Afghan*, which see for description.

BELOOCHISTAN.—The country east of Persia, south of Afghanistan and north of the Arabian Sea. The rugs of Beloochistan are on the Bokhara order, but are always dark, some being nearly black. They are the cheapest of the four allied varieties made in the region west of India and east of Persia, being more loosely woven and having a longer pile. In order of quality the four varieties made in the region are Royal Bokhara, Yomud Bokhara, Afghan and Beloochistan.

BOKHARA.—The country lying north of Afghanistan. The rugs known as Royal Bokhara are made by the Turkoman tribes of Bokhara and Turkestan, those of the Tekkin Turkoman being of unusually fine quality. The colors are principally red, in dark or light shades as a ground, with repeated squares or medallions in white, brown or green, regularly arranged. The medallions are smaller than Afghan rugs, and more care is taken in carrying out the pattern. Royal Bokhara rugs have a short, closely woven pile and are better than Afghan or Khiva rugs. In size they run from 3 x 3 feet to 8 x 11 feet. The rug called Yomud Bokhara is not really a Bokhara in a strict sense. The design is not so good, the medallion being drawn out long, rather than square, while the red ground has a brownish tinge and is darker. The Yomud is better than the Afghan, but cheaper than the Royal Bokhara. The sizes average 6 x 9 feet to 8 x 11 feet, and even as large as 8 x 14 in rare instances.

BILOOZ.—Same as Beloochistan.

CAUCASIAN.

BAKU.—A seaport on the Caspian in Russian Caucasia. It is a noteworthy shipping point for Persian rugs, and large quantities of Daghestan rugs are made in the vicinity. The name Baku is, consequently, sometimes given to rugs of the Shiraz or Daghestan quality.

CABISTAN (or *Kabistan*).—This is a specie of the Shirvan rug, but much finer, and is a well-made, closely woven rug, with short pile, and running as large, in some cases, as 6 x 9 feet. The colorings are artistic and the designs good, the palm design and characteristic corner pieces usually appearing. They are made near Shirvan.

CARABAGH (or *Karabagh*).—The Carabagh is a low grade rug of the Shirvan variety and made in the same district. A few years ago they were very popular on account of their cheapness, but the quality has grown poor and the price higher. Antiques are rare, and the modern Carabagh has a heavier pile than the Shirvan and is less closely woven. The designs are geometrical figures, the colors fairly good. In size, Carabagh rugs usually run from 2 x 4 feet to 4 x 8 feet.

CAUCASUS.—The portion of Southern Russia and Northern Persia lying west of the Caspian is known as the Caucasus, and the rugs classed as Caucasian are such as the Daghestan, Kara bagh, Shirvan, etc., principally the cheaper grade, although some beautiful specimens come from this district. In this section are Tiflis, Derbent, Baku and Shusha, towns of prominence as productive or trading points.

DAGHESTAN.—Daghestan is a district in Caucasian Russia, on the Caspian Sea. Antique Daghestan rugs are of the firmest quality of wool, in richly varied and extremely soft colorings. They are now very rare, and are counted among the most beautifully woven and highly artistic antiques. Modern Daghestans are very cheap, but for the past two years there has been a scarcity in Constantinople, due, to some extent, to the great demand. The designs are geometrical, either in common or prayer rugs. There is usually a fringe, often brown-gray, like camel's hair. A great variety of colors are used on a white ground, the centre design of geometrical figures being surrounded, in most cases, by four or more narrow borders. In sizes they may be had from 3 x 4 to 5 x 6 feet.

KABISTAN.—(See *Cabistan.*)

KARABAGH.—(See *Carabagh.*)

KAZAK.—A coarse, heavy rug, with long, very silky pile, made in the Caucasian district, and generally shipped by way of Tiflis. The designs usually follow the geometrical patterns, common to the rugs made in that section, and the rugs are often square or nearly so. There are few real Kazaks to be had, but plenty of Ghenjes, which are sometimes called Kazaks. Some antique Kazaks are very fine specimens of rug-making, and show beautifully soft colorings.

KUBA.—A very few rugs of this variety are made, the name being given to some rugs like the Daghestan and Shirvan on account of a peculiar design which appears occasionally.

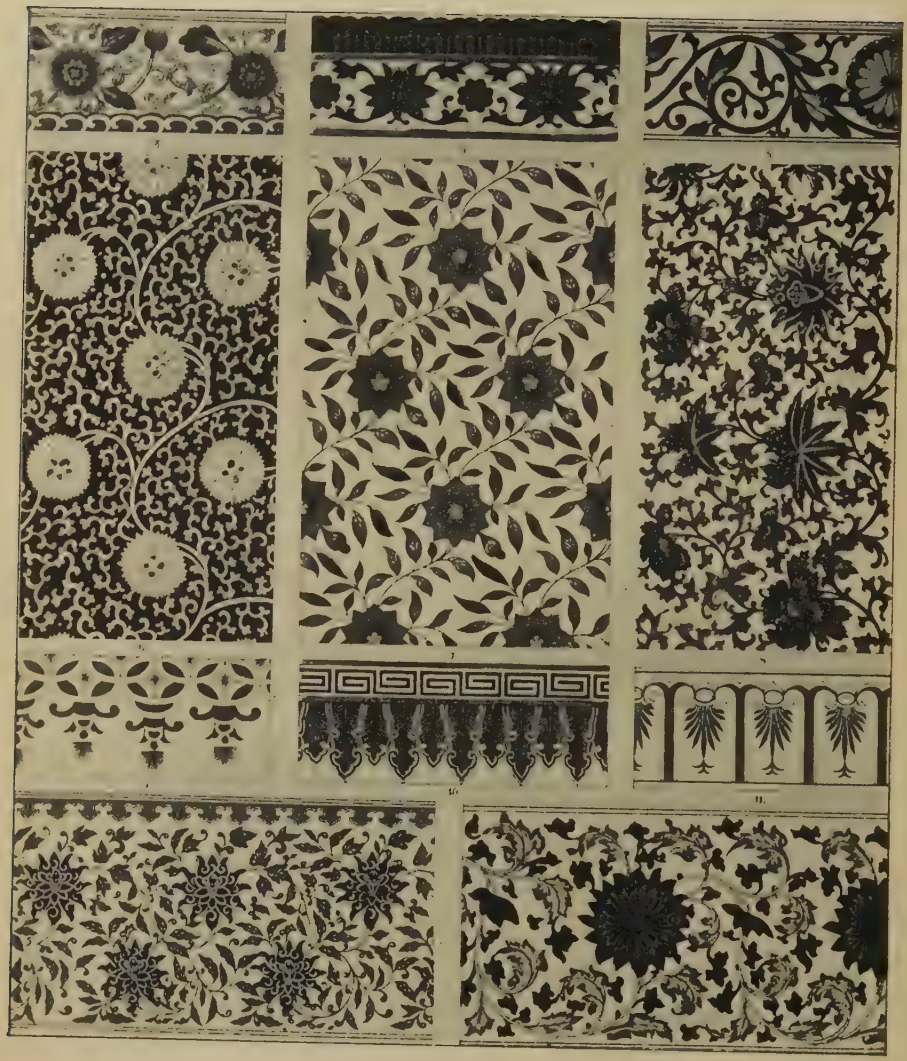
SHIRVAN.—These rugs are made in the Caucasian district north of Persia, and have a short pile, closely woven, nearly approaching the finest Persian in quality. The commonest design is the prayer rug, but many have conventional geometrical patterns resembling Daghestan designs.

SHIRVAN KELIM.—(See *Kelim.*)

MOORISH.

MOROCCO.—Some extremely durable carpets, or rather coarse, heavy, blanket-like fabrics, are woven in Morocco, especially in the districts of Dar-El-Beida and Robat, and the province of Dukalla. The designs are crude geometrical figures, zigzags and stripes. There is no pile.

TANGIER.—The principal seaport town of Morocco, and the leading market for Moorish rugs.



CHINESE



FIG. 1.



FIG. 2.

CHINESE—JAPANESE.

CHINESE—3500 B. C.–238 B. C.—MYTHIC PERIOD 3500 B. C.–2200 B C.; FIRST EMPEROR 2200 B. C. (CONFUCIUS 500 B. C.)
JAPANESE—1200 B. C.–1901 A. D.—EMPIRE ESTABLISHED 660 B. C.

THE Chinese decorative arts date back to 3500 B. C. This was the Mythic Period. Confucius was 3000 years later. The characteristics which we are called to deal with are of that form of color and design best expressed under the first Emperor, 2200 B. C., and have lasted for over 4000 years.

Exactly when or how these design qualities became introduced into the Chinese crafts is of little consequence. We know that we find many of the details that we look upon as essentially Grecian, like the Greek fret, in Chinese design, antedating the Greek by hundreds of years. We notice also, especially in the floral work of the Chinese, a very great deal that is similar to that which has been perpetuated in the early Indian work.

There is a close affinity between the design workers of India and China, due possibly to the Buddhist religion, which permits the introduction of animal details, and as religion has always had much to do with the formation of the Decorative Periods this fact, while not especially important, is interesting.

The priesthood of Egypt encouraged design symbolism; the

returning Crusaders, with their Christian fervor, spread Byzantine influences; and Gothic was a churchly art; the Celtic was of religious origin, and the Buddhist faith undoubtedly influenced much that was in common between India and China.

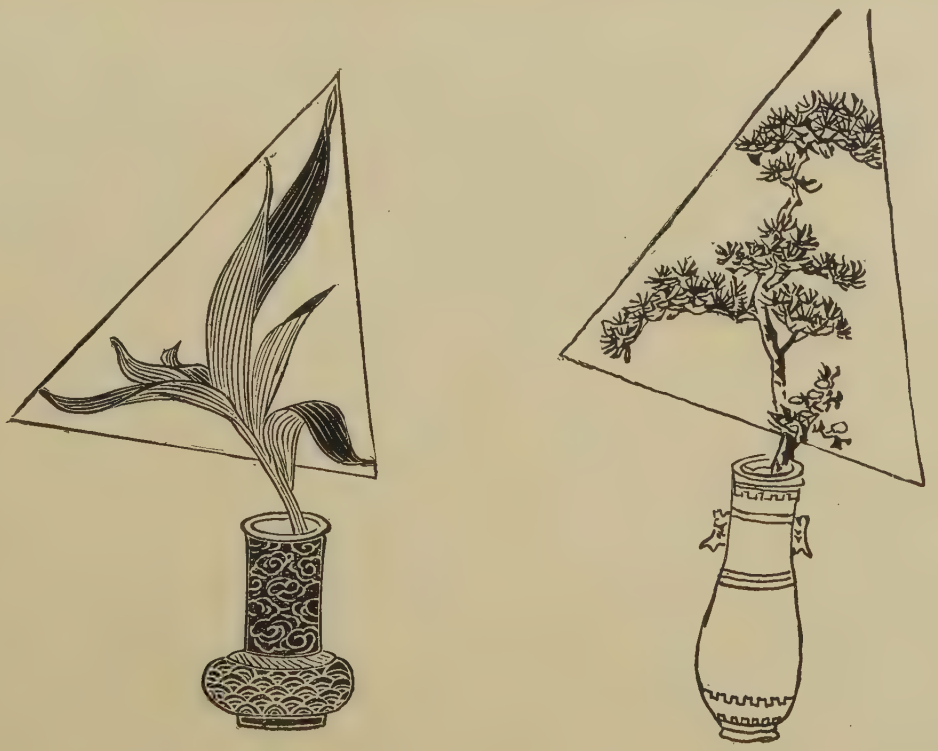
It is impossible to exactly define the distinguishing features of Chinese and Japanese productions. An active commercial intercourse has been for so many years kept up between these countries, and the result of their mutual teaching and learning being similar, that a uniformity of tastes as well as of technical practice has resulted.

The countries were so closely associated for centuries and there was so much in common in the flora, religion and the customs that it was only natural that the decorative temperament should have been the same. In technical skill, however, the intellectual development of Japan induced in time an advanced style, and we find the Japanese more partial to geometrical figures, requiring a nicety of construction and a precision of drawing not always to be found in the Chinese work. While the Chinese ornamented their lacquer ware, for instance, with types from nature, easily drawn, requiring little technical knowledge, the Japanese used linear ornaments.

With the coming of Confucius, 500 B. C., other influences were brought to bear upon the Japanese; but if we should attempt to go into religious symbolism the subject would be inexhaustible.

For centuries the artists of China and Japan have talked to the masses by the symbolism of their design work. As certain lines on a child's map mean the mountains and certain parallel lines around the land mean the ocean, so certain lines in Japanese work expresses the *earth*, the *heavens* and the *ocean*. The following is an outline of the sort of philosophy which is based on the principles of their art:

All forms of life, either plant or animal, may be considered as the products of heaven and earth. Heaven means here rain, sunlight, etc.



JAPANESE FLORAL ARRANGEMENT

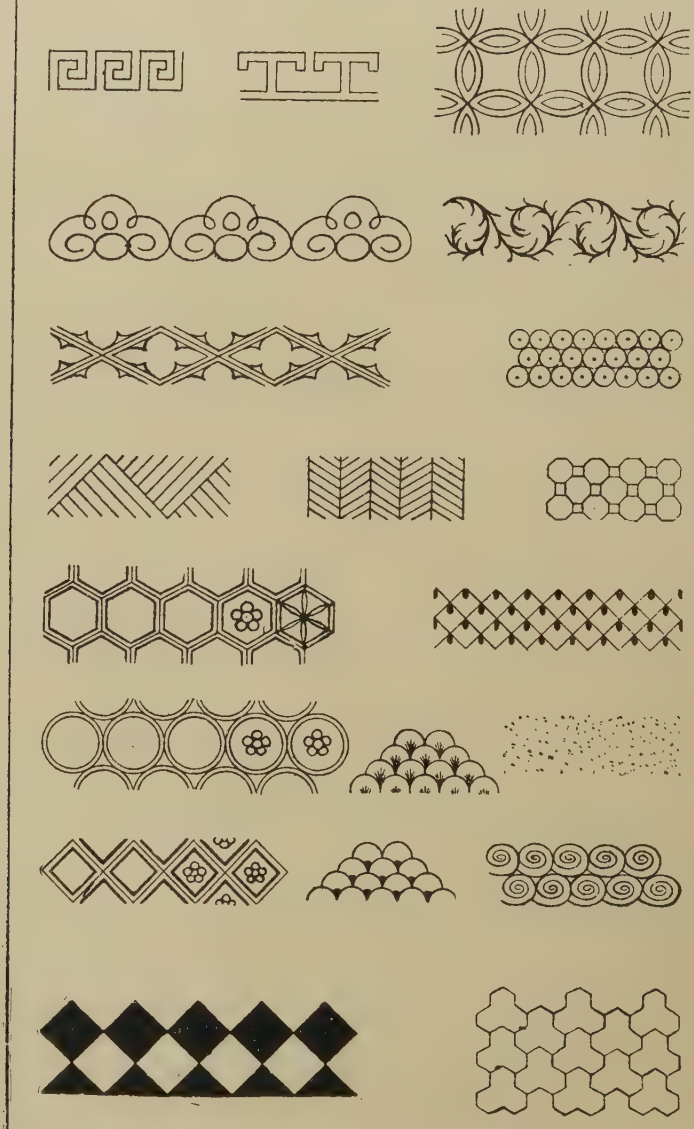


FIG. 3.

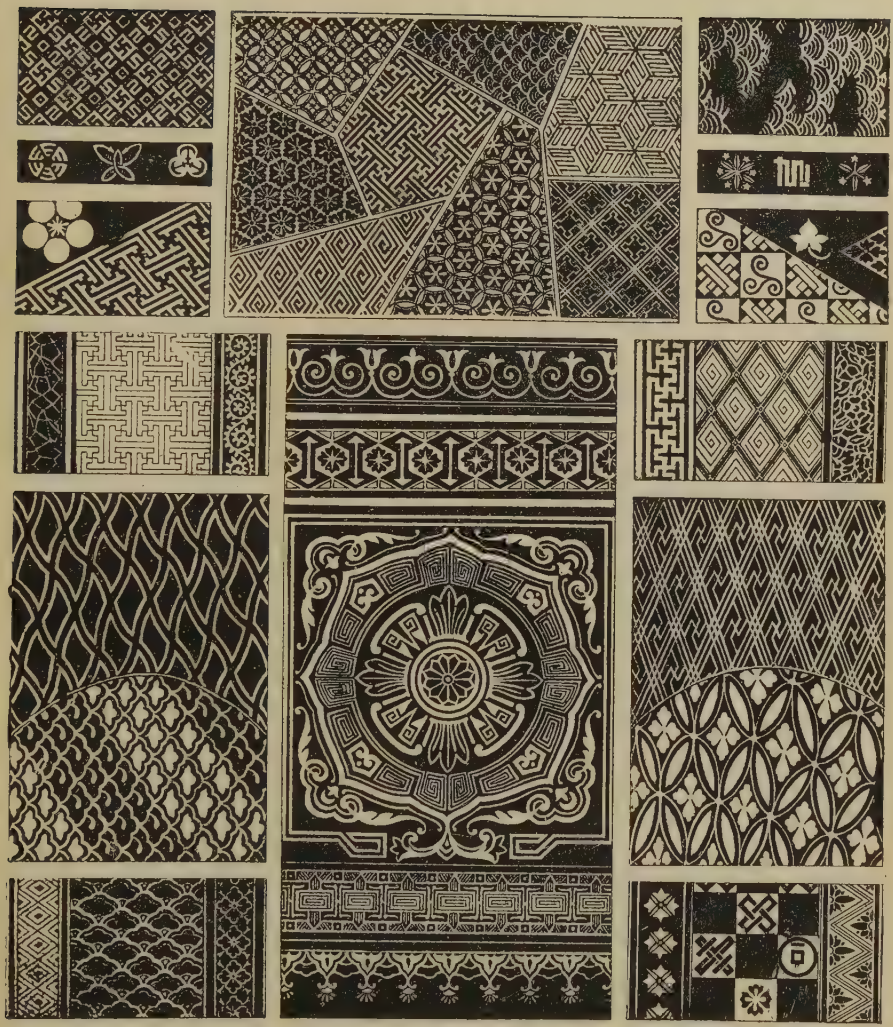
Man is the crown of the creation, and it is therefore the representative of life. Heaven is called the positive or male principle, while earth or water stands for the negative or feminine principle. The universe is the phenomenon of these principles according to the idea of the ancient Japanese.

The form of heaven was circular and is expressed according to Figure 1 of the illustrations. The form of the earth is expressed as Figure 2, with the water on the lower portion of the square. By cutting this square from the north or the south we have a triangle, and this triangle represents the combination of the east and west or the male and female. The triangular form thus obtained is a standard by which flowers and plants are trained to grow.

The human figure is frequently shown standing upright with the two hands clasped in the front, forming thus, if joined by



CHINESE



JAPANESE

lines, a triangle. If the hands are extended to the right and left it forms a square or the shape of the earth. (Fig. 3.)

These principles enter into the raising of trees, queer little stunted-looking forms that one hardly understands, but they have a certain religious significance which enters into designs and means much more than we have the space to explain.

Symbolism of this character in the raising of flowers and plants, as well as in application to designs, has a meaning which takes a life study to thoroughly understand.

The sort of grotesque which enters into the Chinese decoration is very seriously accepted by the people. We see a bow-legged man with arms extended, and we are inclined to regard the figure as ludicrous, but the attitude is one which is necessary to the philosophy of the symbolism, which stipulates that the head and the feet and the finger tips of this figure, intended to represent the world, shall be so proportioned that a perfect square may be drawn from the head to the finger tips and thence to the feet. To do this the arms must be lengthened and the legs must be shortened. Hence a grotesque figure.

To the understanding, however, of one versed in the philosophy of such design this creature is beautiful; for here dwell a people who, when the sun or moon is eclipsed, believe the luminous orb has been swallowed by some monster, and they come with cans and kettles to make rough music and thus cause a disgorging of the luminary. These mythical monsters are pictured by the artists as only people who believe in dragons and that sort of thing can ever hope to present them.

I can scarcely imagine a disbeliever can produce such marvelous examples of the chimerical; it takes an artist saturated in the belief in them.

The difference between the Celtic and the Japanese and Chinese grotesqueries rests in the treatment. The Celtic is purely decorative. The drawing of an animal figure is clearly subordinated to the decorative necessities, while the figures of Japan and China are so full of detail as to suggest a minute study of the real thing, and the design surroundings are subordinated to the figure.

It has been said by Monsieur Von Brandt that "a Chinaman is born a Confucionist, lives as a Taoist and dies a Buddhist," which simply means that while a nominal adherent of the old State religion he is all his life much given to superstitious practices and at his death is surrounded by the ceremonies of Buddhism.

The State religion consists of certain rites laid down in the code of the Empire. The altar to heaven is round; that to earth is square. When the Emperor worships heaven he wears a robe of blue, and blue is the color depicting celestial matters. When he worships the earth his robes are yellow, and yellow is the color pertaining to all worldly affairs; when the sun, he wears red; when the moon, white.

Dr. Morrison says "Buddhism in China is decried by the learned, laughed at by the profligate, yet followed by all." Nevertheless, there is a Mohammedan influence which has affected the design character and the arts as practiced in the north and west of China, and here the influences of India and Persia are noticeable

In its hatred of idolatry the Koran forbids the depicting of anything in earth or heaven, and this law has forced the art of the strict Mohammedan into narrow channels, and we have the outcome of the conventionalized flower treatment.

But there are few strict Mohammedans in China, and the Buddhist faith gives full license to the representation of animal forms. The student is commended to the study of "Chinese Porcelain," by W. G. Gulland, issued with 485 illustrations, for nothing short of such a book can properly present the mythological, the religious, the symbolic and emblematic characteristics of Chinese design.

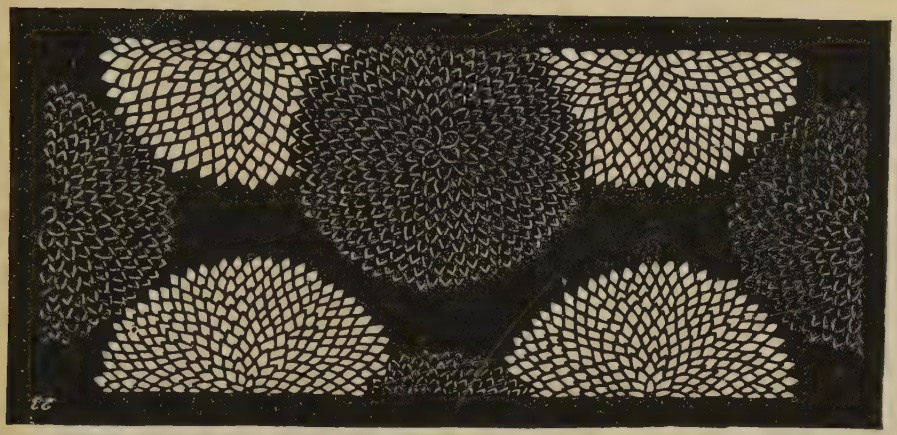
The Chinese employ, in their decorative work, an endless list of deities, demons, monsters, animals of all sorts. Their eight immortals are frequently introduced upon fan work and embroideries; in fact, the figure eight is somewhat of a favorite with them. They have eight lucky emblems, eight immortals, eight precious things, eight Buddhist symbols, eight ordinary symbols. They have four fabulous animals, and to the terrestrial branches twelve other animals bear symbolic relations.







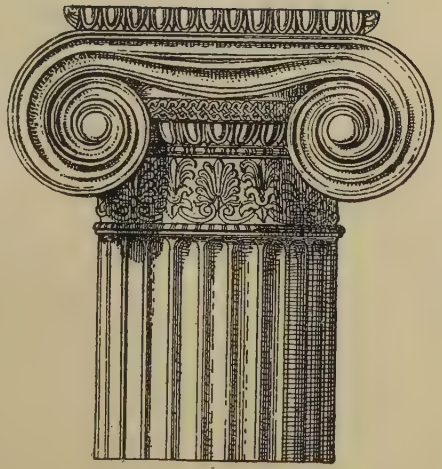
JAPANESE



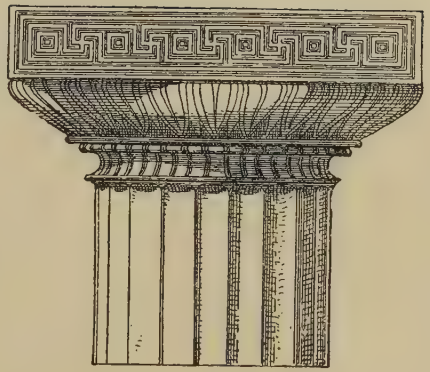




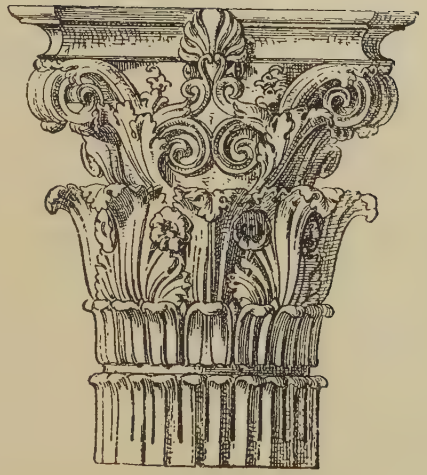
JAPANESE



IONIC

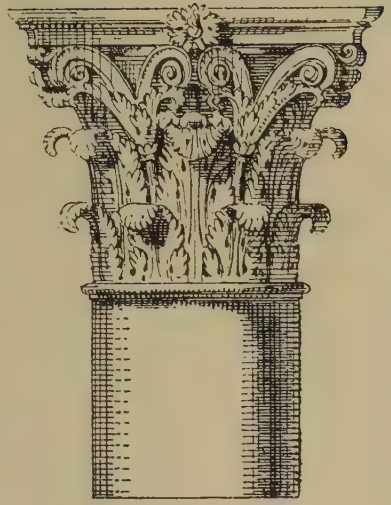


DORIC



CORINTHIAN

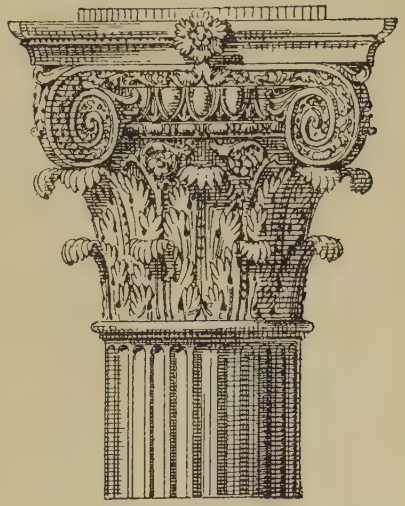
GREEK CAPITALS



ROMAN CORINTHIAN



CORINTHIAN CANDELABRA CAPITAL



COMPOSITE

ROMAN CAPITALS

The five orders recognized in classical architecture are Greek Ionic, Doric and Corinthian, and Roman Composite and Tuscan, similar to the Greek Doric.



DORIC



IONIC



CORINTHIAN

GRECIAN.

GRÆCO-PELASGIC 1900 B. C.–1384 B. C.; DORIC 700 B. C.; IONIC 600 B. C.; CORINTHIAN 290 B. C.; HELLENISTIC 290 B. C.–168 B.C.

THE ancient Greeks received their first rudiments of art from the Egyptians, changing and elaborating the old forms. One decorative device purely Greek is the anthemion, which, with the acanthus, can be traced through subsequent centuries in various forms, and we recognize it as one of the distinctive features of the Renaissance of three thousand years later.

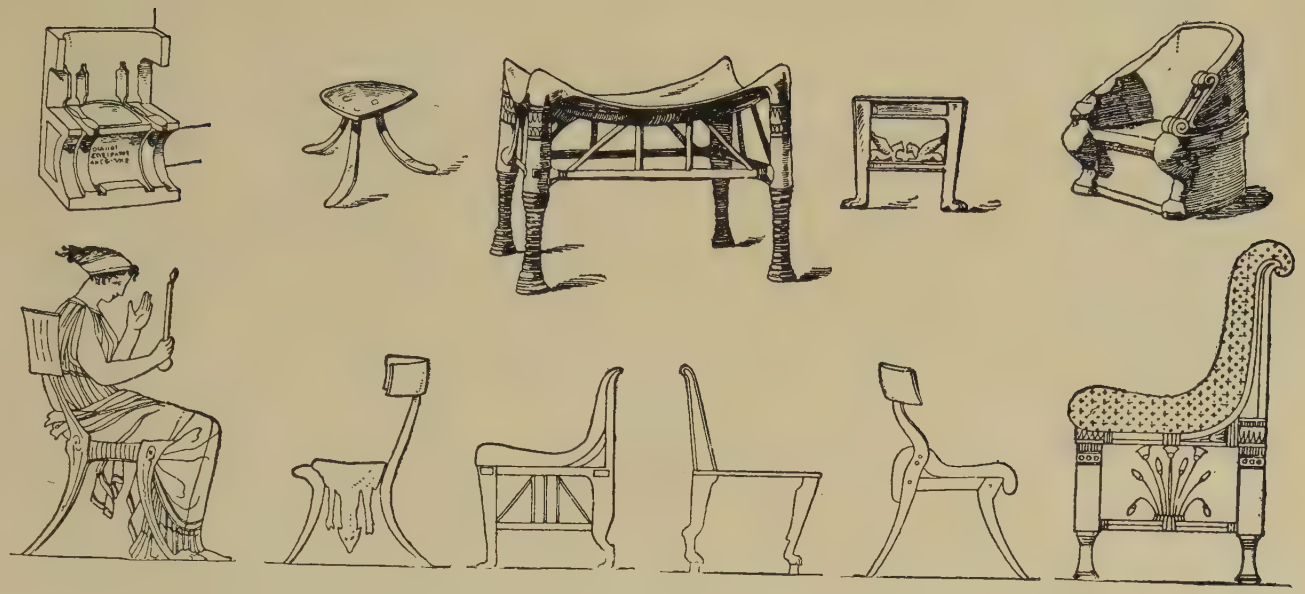


THE ANTHEMION.

The earliest and incipient period of Greek art is generally termed Græco-Pelasgic.

The three purely Greek orders are the Doric, a development of the seventh century, B. C.; Ionic, a development of the sixth century, B. C.; Corinthian, a development of the fifth century.

The Doric capital, as shown by the illustration, is exceedingly simple. The Ionic is characterized by volutes. The Corinthian is rich in elaboration, with rows of acanthus leaves placed one upon the other, with volutes above them at each corner.



FIRST LINE—PRIEST'S CHAIR (GREEK), THREE EGYPTIAN STOOLS, JUDGE'S CHAIR (GREEK)

SECOND LINE—THE THREE CURVED CHAIRS ARE GREEK, THE OTHER THREE CHAIRS ARE EGYPTIAN

Of all the ornamental styles which have been borrowed from plants the acanthus is the most popular. It was introduced by the Greeks, but has been used repeatedly in innumerable other styles. Its popular application is due to the ornamental possibilities of its beautiful leaves. The Greeks treated the acanthus with sharp-edged, comparativaly narrow leaves. In the Roman style the tip of the leaves became rounder and broader. The Byzantine and Romanesque styles again returned to stiffer, less delicate forms, and the Gothic gave the leaf large, round bulbous forms. The acanthus as illustrated here is Grecian in style.



We hear of Grecian borders, Grecian friezes, and there in itself lies much of the dominant characteristic of Grecian decoration. Designs very seldom in Grecian were of an all-over character. The mural character was undertaken usually in borders or friezes. The work was of a character to suggest nowadays a stencil form. They were lines little shaded. The Grecians took squares and built within them. They never indulged in broad sweeps. Thus the Greek fret was a design of squares, a lasting feature modified and elaborated by innumerable touches.

The Greek school is purely classical. In fact, the term Classical in a strict sense is applied to the best periods of ancient Greek art, and to the Roman arts where the Roman work is the result of a direct following of Greek art.

The art period of Greece, the Doric, Ionian and Corinthian, was at its height 700 years B. C.; but Greece in time became a Roman province and their arts languished and became corrupted.

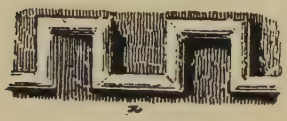


GREEK (IONIC)



A la Grecque is an ornament resembling twisted ribbons, the lines being parallel. It is termed also Guilloche, and much used by the Greeks.

FINIAL.—An ornament, usually floral, employed in Gothic buildings as a termination to gables, canopies and the tips of crosses.







FRET.—The most familiar form of Greek ornamentation is the fret.

FRIEZE.—The part of the entablature situated between the architrave and cornice in the ancient orders. In the Doric order the frieze is decorated with metopes and trigliphs; in the Ionic and Corinthian orders it is ornamented with bas-reliefs forming a continuous design. The finest example of an ancient frieze in existence is the frieze of the Parthenon to be seen among the the Elgin marbles at the British Museum. The term *frieze* is applied to the broad border which sometimes runs round a room between the top of the wall-paper and the cornice.



GARLAND.—An ornament representing foliage, fruits, flowers, plaited or tied together, usually so arranged that they are small at each end and swell in the middle.



GRÆCO-ROMAN.—Indicating the combination of the Greek and Roman.

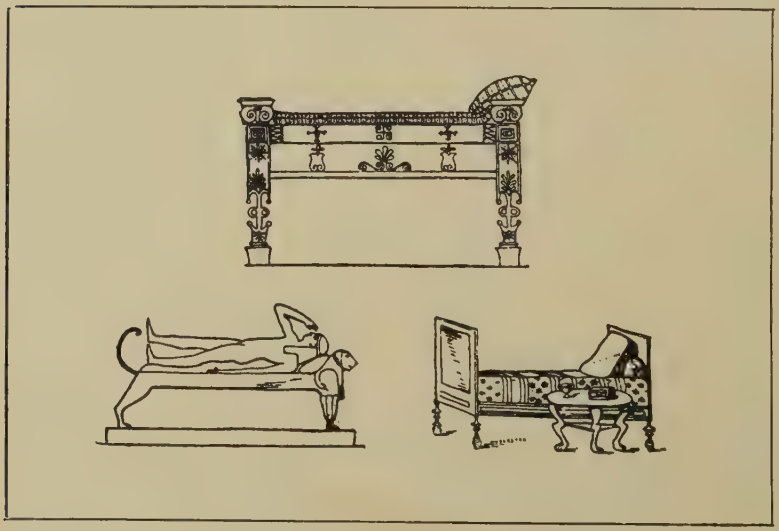
HELLENISTIC.—The term Hellenistic is applied to that period of Greek art from about the year 290 B. C.

onwards, during which the Macedonian kings were supreme and art flourished no longer in Greece itself, but under the auspices of Greek artists in Alexandria and the cities of Asia Minor.

LAUREL.—Foliage of a certain kind, the symbol of success, victory, triumph. In classical arts, sacred to Apollo and the victories in the Pythian games; also, figures as an emblem of peace in Christian symbolism. In decorative panels bunches of laurel are often presented with leaves of dark green and flowers of rose tint.

LESCHE.—A building with huge porticos and covered courts was called by the Greeks "lesche."

SCROLL.—A system of ornament consisting of spiral volutes. Ionic and Corinthian capitals, as well as consoles of all epochs, are decorated with scrolls. The rococo style is nothing but the result of carrying to its utmost limits the application of scrolls to decoration.





GREEK MOTIVES



ROMAN—POMPEIIAN.

ROMAN—753 B. C.–455 A. D.
POMPEIIAN—(PURE GREEK.)—100 B. C.–79 A. D.

THE Roman Empire, founded 750 years B. C., was the fourth great empire of antiquity.

The Romans, for want of an artistic style of their own, were dependent at first upon the Greeks, but instead of following the simplicity of that style they exaggerated the decorative treatment.

In accordance with their love for pomp and splendor, Romans had a predilection for the Corinthian order, which they elaborated with fine artistic feeling; the Panthenon at Rome is a good example.

We find the Roman style full of dolphins and winged horses and volutes, extravagant but beautiful in decorative imagination. The different forms of leaves are idealized in a manner so that their natural origin is hardly to be recognized. The acanthus, oak leaves, laurel, pineapple, vine, palm, ivy, poppy and rich floral, fruits and figure work were much employed.

It is difficult to treat of the Renaissance Period without bearing well in mind all these characteristics of Roman art.

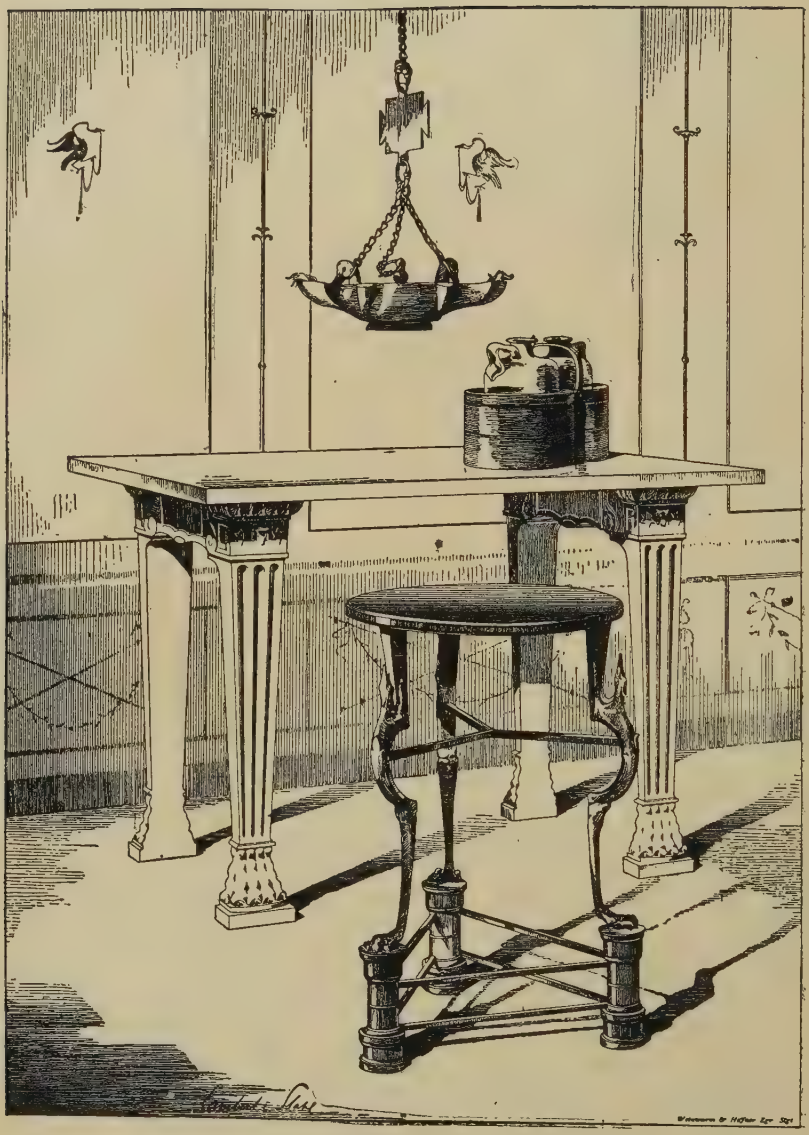
The more that one studies the five orders recognized in classical architecture the more one is impressed by the unusual beauties embodied in the Greek Ionic, Doric, Corinthian and the Roman Composite and Tuscan, the latter being a form very simi

lar to the Greek Doric. There is a class of unthinking people who shrink at the suggestion of a thing that is classic, believing that it lacks the pleasure-giving qualities of what, for want of a better term, we are apt to call "popular" design; but the term classic is in reality an expression applied to the highest type of art, and whether it is of music, literature or decoration, a thing that is classic is the most lasting. To the people who like "popular" things, the *classical is really the most popular*, a fact evident when you consider that, in the case of the Greek and Roman, it has lived for centuries. With music it is the same. The melody that we term "popular" and that we say we prefer because it is not so severely "classical" as some other things, jingles in our ear for two or three months at most and is then forgotten, or if it recurs again, it is distasteful as a remembrance.

A study of the details of the Greek and Roman decoration has been a source of joy to all lovers of the beautiful. The Ionic, or style embodying the volute principles, was introduced 600 years B. C., the Corinthian, 290 B. C.; and it is the Corinthian style which appealed to the splendor-loving people of the Roman Empire and developed the Composite, which combined the Greek Ionic and Corinthian.

CLOSELY following the Roman came the Pompeiian. The most beautiful form of mosaic work was undoubtedly done by the Romans, who produced not only geometrical mosaics, as we observe in so many floors excavated at Pompeii, but flowers, animals, still life, human and divine figures, even completed pictures. The materials used were stones of different colors, chiefly marble, and the designs were exquisite. The wall paintings found at Pompeii and Herculaneum give us some idea of the lost Grecian paintings, for most of the Pompeiian as well as Roman works are reproductions of originals by Greek masters.

The apartments of the Pompeiian house were all without windows. Walls were divided into a dado, a middle and an upper section. The dado generally has a black ground with simple ornaments or linear decorations.



POMPEIIAN

The purple, green, blue or violet ground of the middle space is enlivened with one or more figures or landscapes with ornamental borders.

The upper space is mostly white, enlivened with graceful scenes in various colors. There were, however, apartments, the walls of which began with yellow dadoes and terminated with black friezes.. Besides very rich arabesques, there were garlands, fruit, masks, candelabrum, animals, which, imitating nature with great fidelity, arrested the eyes of the beholder. The walls always used to terminate at the top in a small painted stucco cornice from which the ceiling rose.

Pompeiian art was the Greek art carried out with rare skill.

An extremely florid decoration found in Greek, Roman and Pompeiian work, but particularly well developed in the Pompeiian, is what is known as the vitruvian scroll, an extremely florid decoration of scrolls and volutes, in which animal forms are introduced.

BYZANTINE—328–1453.

BYZANTINE—328 A. D.–1451 A. D.—EARLY 328 A. D.–550 A. D.; CONSTANTINE I 272–337, EMPEROR 330 A. D.; BEST PERIOD 550 A. D.–1000 A. D.; LATE OR ITALIAN PERIOD 1000 A. D.–1451 A. D.

Constantine I, surnamed the Great, was born at Nissa 272 A. D., and died 337 A. D. He became Emperor of Rome 306 A. D., and defeated several rivals for the throne. He was the first Roman Emperor to adopt Christianity. In 328, while preparing for battle, a cross appeared in the sky, and accepting it as an omen he embraced the new religion. With his conversion Christian art emerged from the catacombs, and for 700 years all art and architecture was lavished on churches and ecclesiastical trappings. In 330 A. D. he removed the capital of the Roman Empire from Rome to Byzantium, which he re-named Constantinople, and hence the name Byzantine is given to all Christian art previous to 1000 A. D.

WHEN Greece became a Roman province the taste of the Greeks spread over the Roman Empire. On the division of the Roman Empire into the Eastern and Western Empires, Greece became attached to the Eastern Division, sometimes called the Byzantine Empire, and afterwards the Greek Empire.

In the fifteenth century an end was put to this Greek Empire by Mohammed II; Greece became a Turkish province.

The Greeks, however, never forgot that they were a distinct people, and although for four hundred years they were under subjection to the Turks they finally revolted. From this bit of history we can see where the Byzantium form of decoration became influenced by the Greek and Roman, and we can see also how many of the old Greek forms have found their way into



GREEK

Turkish work, for the Turks were so closely associated for four hundred years with the Greeks that they absorbed much of the atmosphere of their art, especially that gorgeous, resplendent form which was practiced in Byzantium.

From the fourth to the sixth century we have what is called early Byzantine or Oriental Roman.

It was permeated by the early Greek and Roman periods and influenced also by the East. It was a form resplendent in gold and brilliant color; the ground work of many of the fabrics and many of the paintings were all gold, consequently the other colors, reds, blues and greens, required a very deep and full tone; thus the Byzantine color schemes may be imagined; even in enamel work gold was liberally used.

It was an age of luxury.

Byzantine art flourished into the fifteenth century, and the late Italian form found Byzantine fabrics, woven and embroidered, the most valued of all textile works the world over. This range of art treatment of over eleven hundred years was of a varied character, but in all that was attempted, either of a Greek or Roman character, or of the more Oriental type, the gold and deep primitive colors formed a distinguishing color characteristic.

Byzantine style engrafted Christian sentiment upon reminiscence of the Greek and Roman and exercised a powerful influence on all the arts of the Middle Ages.

Mohammed, or Mahomet, the founder of the religion bearing his name, was born at Mecca, Arabia, 571 A. D., died at Medina 632 A. D. His life was largely spent in poverty and in religious wars, and during his life art found no place in the Mohammedan religion. Later, however, when the Mohammedans overrun Byzantium and established their capital in what is now Constantinople, they adopted Byzantine art and carried it through all Southern Europe and Asia.



ROMAN

CELTIC.

CELTIC—200 B. C.–1100 A. D.—HEATHEN PERIOD 200 B. C.–500 A. D.; CHRISTIAN PERIOD 500 A. D.–1100 A. D.

In considering the decorations of the Northern or Scandinavian nations, Russian also, we must go back to the Celtic. The Celts date back to the first century of the Christian era, but the Celtic form of decoration which has left its impression upon the art begins with the sixth century.

At first glance the style appears to be largely Moorish. There is an interlacing; an extravagant interweaving of lines which one associates with the Arabian and Moorish, particularly the Moorish; but upon close inspection we find that the Celtic interlacings are established upon animal motives.

The artist would take the figure of a fish, for instance, and would carry its tail around and around and interlace and intertwine with the tail of other fishes, juxtaposed, until the whole form was of a complex entirety. It was the same with any other animal form. Given, we will say, a certain space to fill, a square, the figure of a lion would be drawn and then the neck would be extended to the extreme point in the given space; the legs would be carried down to another extreme point, and the tail would go entirely around the design, interlacing between the legs in and around another figure, forming a fret work, which in the end would so confuse one that they would with difficulty detect the animal motive.

Celtic designs are full of this sort of thing—an interlacing of some form of animal, distorted beyond all recognition by the lengthened necks and arms of preposterous length, according to the decorative demands.

The style was undoubtedly original, and its commencement went back into the heathen days of Ireland, although no symbol-

ism or meaning is supposed to be suggested. The Celtic monks down from the sixth century devoted nearly all their knowledge of the arts to manuscript elaboration, and this form of decoration was undoubtedly adopted by the Scandinavian nations from Ireland.

Frequently we see in Celtic work interlaced ribbon effects, but usually the limbs of bodies or snakes or birds, dogs and fantastic animals were employed. Occasionally the human figure occurs, and while in general effect it appeared Moorish, the vegetable ornament as utilized by the Moors seems utterly wanting.

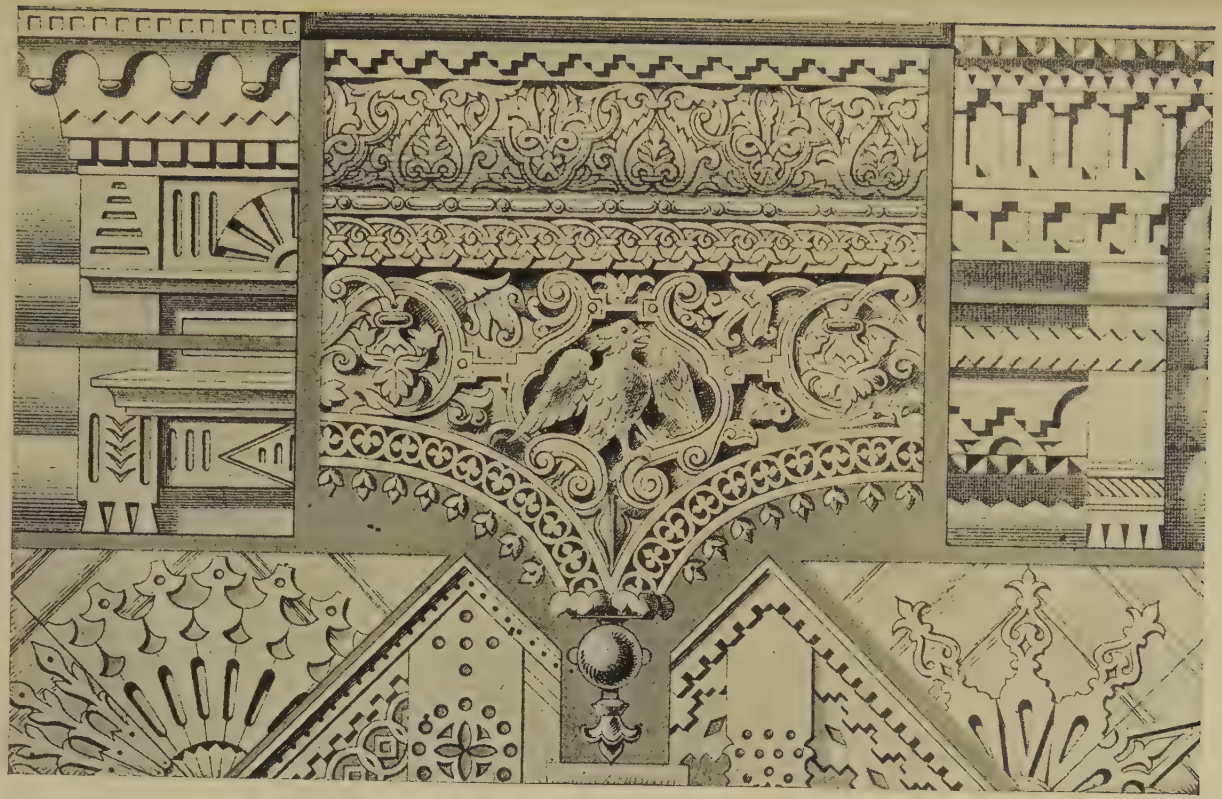
RUSSIAN.

RUSSIAN—500 A. D.–1901 A. D.—EARLY PERIOD 500 A. D.–1584 A. D.; EMPIRE PERIOD 1584 A. D.–1901 A. D. (800 A. D., BYZANTINE INFLUENCE; 900 A. D., CELTIC INFLUENCE; 1700 A. D., FRENCH INFLUENCE).

STUDENTS of Russian design cannot but recognize the Celtic influence. There is the same interlacement of ribbon effect, the same use of animal figures intertwined. The colors employed by the Russians were always of a simple character, pale blues, reds, yellows and greens predominating, producing a most agreeable calm in the vigorous treatments of contemporary periods.

The oldest Russian buildings show the influences of the Christian nations. It was from Byzantium that the Gospel was carried and extended over Russia in the ninth century, and it would be natural, therefore, to look from that date for Byzantine influence. But the earlier arts were suggested by the Celtic.

There are few examples of old Russian design extant, excepting in the old Slavic manuscripts, and they are certainly Celtic. As to ornamental wall painting and ceilings, the old remnants which Russia can furnish are not very numerous. Such as they are, they present colorings and styles of decidedly Byzantine character.



RUSSIAN

NORTHERN.

NORTHERN OR SCANDINAVIAN—100 A. D.–1901 A. D.—ROMAN GERMANIC PERIOD 100 A. D.–700 A. D.; CELTIC OR NORTHERN PROPER 700–1299; MODERN SCANDINAVIAN 1299–1901.

WHAT are known as the Northern countries are the countries of Scandinavia—Sweden, Norway and Denmark. The Irish missionaries, animated by an enthusiastic migratory impulse, disseminated the Irish style throughout these Northern countries as far back as the eighth century. Naturally the Celtic manuscript work became thus introduced and had its effect upon the decorative character of the people. The manuscript illuminations were adopted in all forms of architectural as well as decorative art, and to this so-called Northern-Irish style we can attribute the animal ornaments so generally used to form the universal basis of style in contemporaneous West and Northern European art. At first it represented an intricate surface decoration loaded with animal figures difficult to unravel, but free from any admixture of other motives. Later were added quadruped animals, birds, snakes, images of lions and winged dragons changed into novel and strange creatures of a Mediæval style, and all these animal motives were encompassed by all sorts of interlacements, and, unlike the purely Celtic, foliage was introduced.

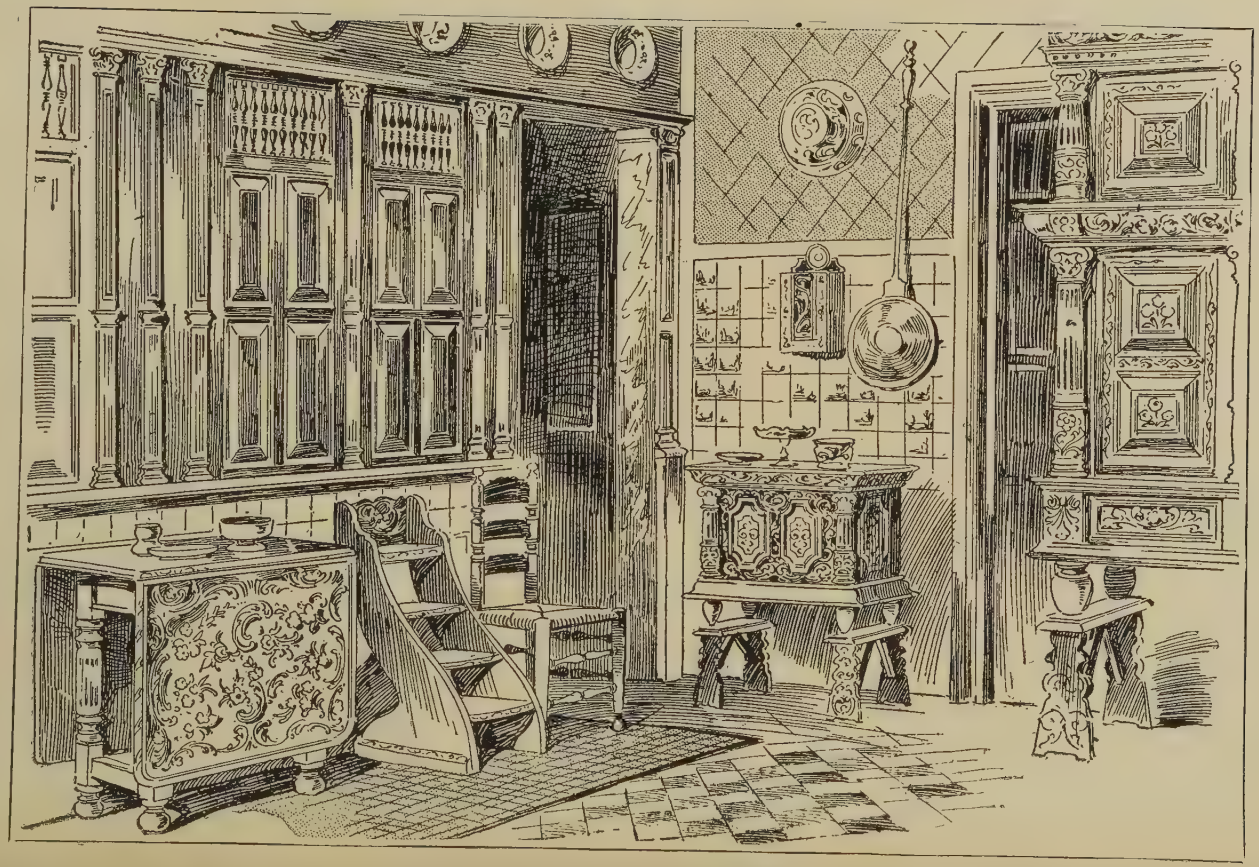
Contrary to the popular belief, there were no symbolic attributes whatever attached to the animal figures thus introduced. They were simply ornamental motives.

FLEMISH.

FLEMISH—850 A. D.–1750 A. D.—INDEPENDENT COUNTSHIP 850–1404; AUSTRIAN PROVINCE 1404 (1507 FLEMISH RENAISSANCE; RUBENS 1577–1640).

THE Flemish were residents of Flanders, a district in Europe now taken up by the Netherlands, Belgium and France. Prior to the influences of the Renaissance, the Flemish style was exceedingly simple. The type of decoration known under the general term Dutch or Flemish, may be best understood when one considers the character of the people and the arts as practiced by their painters, notably Rubens. Where the French Renaissance etherealized and the Italian idealized, the Flemish Renaissance invariably subjugated the design to the exigencies of construction. Their work, brought over to England in the time of William and Mary, was beautiful, but stolid. We see excellent examples in the early furniture that Chippendale took for his models. They were not people to follow the poetic tendencies. They took their art with serious observance and worked it out in a dignified form. It must be recalled that the reputation of Flemish decorative work has rested very largely on the work of the wood carvers, and it is fair to presume that this work must have been of excellent character. For years old oak was used, but later, in the seventeenth and eighteenth centuries particularly, other woods came in, and inlays of broad and florid style followed to vary the monotony of the dull old oak.

Throughout its varied history (and it is beyond the province of this book to go into the history of Flanders) it has clung to its earlier traditions, and although a great deal of the Flemish work that we see shows traces of the French, Spanish and Austrian influences, there is native character in all Flemish work which the political changes of the country never seem to have affected.



A TYPICAL DUTCH INTERIOR



EARLY DUTCH



EARLY DUTCH



CRUDE DUTCH FRAME WITH DUTCH RENAISSANCE FABRIC

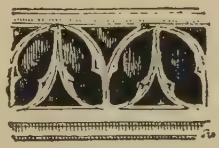
The influences exercised by Flemish art throughout all Europe were paramount. The towns of Arras, Valenciennes, Tournay, Oudenarde, Lille and Brussels were the centres of world-famed manufactures of tapestries. Indeed, Arras became so famous that everything in the nature of a curtain was called an Arras. (See Chapter on Tapestries.)

The workers in tapestry formed a most distinguished and eminent class. We can go back to 1400, before any other nation undertook the encouragement of the Renaissance in art, and find that the Flemish, now generally classed under the category of Dutch, were pre-eminently first in the arts and the manufactures of all Europe; and to this day we find the Flemish influence not only in England, but in Spain and France, for Flanders was successively under the domination of Spanish and French rule; the most magnificent examples of Flemish decorative work are to be found in Madrid to-day; there would have been no Gobelin tapestries were it not for the Flemish tapestries and the fame which they acquired; and we never would have heard of Chippendale or Sheraton were it not for Flanders and the examples the Flemings sent to England.

ROMANESQUE—GOTHIC.

ROMANESQUE—700 A. D.–1100 A. D. (THROUGHOUT WESTERN EUROPE).
GOTHIC—1100 A. D.–1550 A. D. (THROUGHOUT WESTERN EUROPE).

THE Romanesque was a style which grew up in Northern Italy and is the link between the classic and the Gothic. Indeed, it is called by some writers, "Round Headed Gothic." Its distinguishing characteristics are its severity. In architecture its arches were generally semi-circular. The system of ornament much used in the Romanesque was called "tooth ornament."



The moldings were of an undulating formation, alternately concave and convex; the Lozenge molding was also much in use—a style of molding which consisted of lozenges placed side by side.

IN THE Romanesque the arch was semi-circular; Gothic, also known as the pointed or Christian pointed, has the pointed arch noticeable in windows and doorways.

The term Gothic includes that form of architecture and decoration which succeeded the Romanesque which lasted from 700 to 1100 A. D. The Middle Ages are arbitrarily fixed as that period from 476 to 1500, and these dates should be remembered inasmuch as the terms Gothic, Mediæval and Romanesque are frequently confused.





The Gothic was an outgrowth of the Romanesque

and lasted until 1550, although its influences have never been lost.

In the twelfth century the early English or crude Gothic was cultivated. Of this, probably the best example is the Salisbury Cathedral. Then followed the Second Period, the Decorated or Ornamental English, which in turn gave way in the fifteenth and sixteenth centuries to the Florid Perpendicular or Flamboyant style, or Gothic of the Decadence.



FLEUR-DE-LIS.

These are the terms given to the three styles sometimes called Primary, Secondary and Tertiary Gothics.

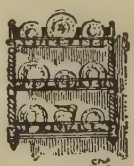
We hear of Mediæval work as Gothic simply because Mediæval, meaning the Middle Ages, covered that period 476 to 1492, just prior to and entirely effected by the Gothic styles.

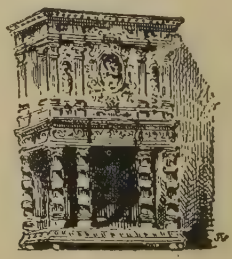
Gothic decoration was the art expression having root in the spread of the Christian religion in Europe. At first crude and heavy, it yielded to the ascendancy of wealth and became highly decorative; the returning Crusaders brought Byzantine influences and we find the rough sturdiness of the early Gothic giving way to the style known as Decorative Gothic or Ornamental English. Life in the Middle Ages was so dominated by religious fervor that it was natural to expect religious symbolism in Gothic style and with this imprint the style was soon accepted for all church work.



FLEUR-DE-LIS FLORY.









GOTHIC

The use of curves and arches and combinations of curves forming crosses arose from the symbolism of Three in One—the three circles combined—the three sides of a triangle. These forms are largely made up of part of the circle which alone expresses eternity. We note three faces in triangular outline. The rites of baptism are also represented by three fishes followed by the circular form. Every trefoil symbolizes the Trinity. Every quatrefoil symbolizes the four evangelists; every cross the Crucifixion, and we find in the fabrics and the embroideries, moreover, representations of the chalice, the crown, thorns, the hammer, the nails, the flagellum and other symbols of our Lord's Passion, and besides these we note the introduction of purely architectural forms, the church spire being conspicuous.



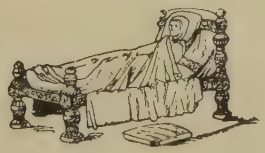


The style was always subordinated to the purpose. The form of decoration, if ornamented, follows the flora of the country; flutings in which foliage ornament was introduced were much used; chimerical animals were also introduced, but in the fourteenth century the decoration was so extravagant that finally it so lost its purity of line that it became to a great degree meaningless.

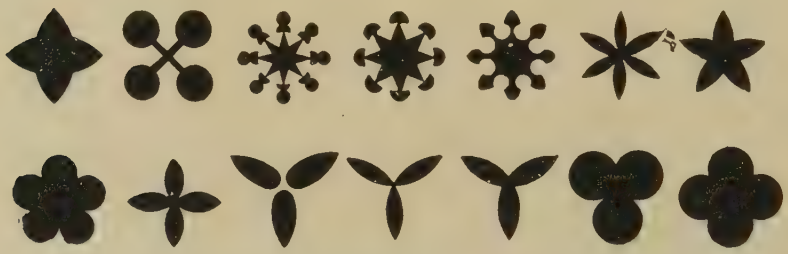
Symbolism was the inspiring motif. The virtues and vices were represented under the forms of persons or fantastic animals.

The ornaments most frequently used in this third stage were fleur-de-lis or other flowers or foliage. The weavings and em-

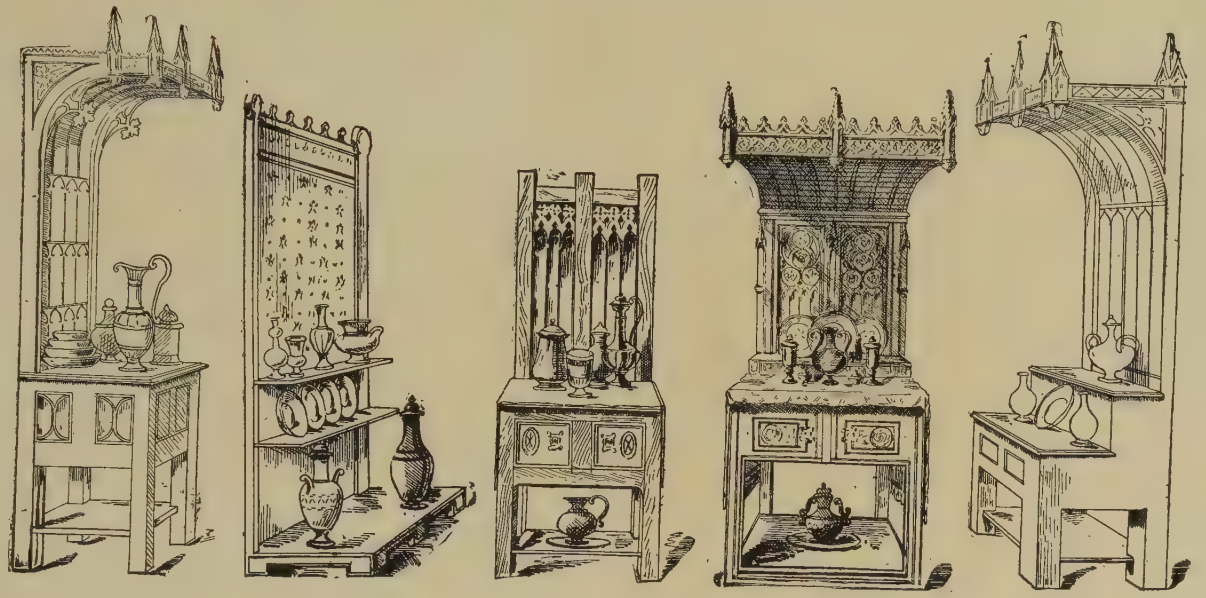




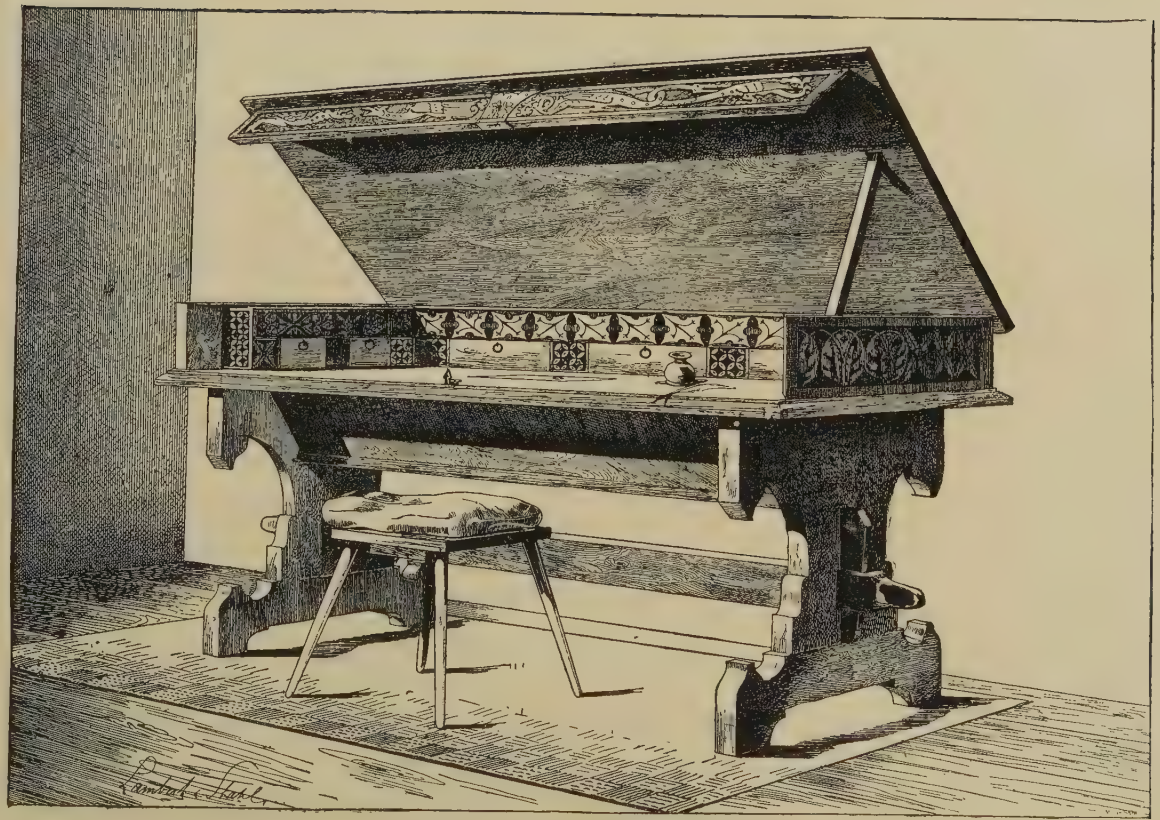
broideries were usually made especially in monastries or church edifices and naturally followed church influences; but this influence was not invariably followed. Flowers and plant life were sometimes idealized and figural pieces introduced, for we must not forget the influence exercised by Byzantine and Arabian art, and while looking for the symbolism of Gothic work, the pointed arch, for instance, as different from the curved arch of the Romanesque period, one may find in all Gothic decoration a great deal that is reminiscent, and I reiterate: While symbolism was almost invariably introduced it was not introduced to the exclusion of all other form of design.



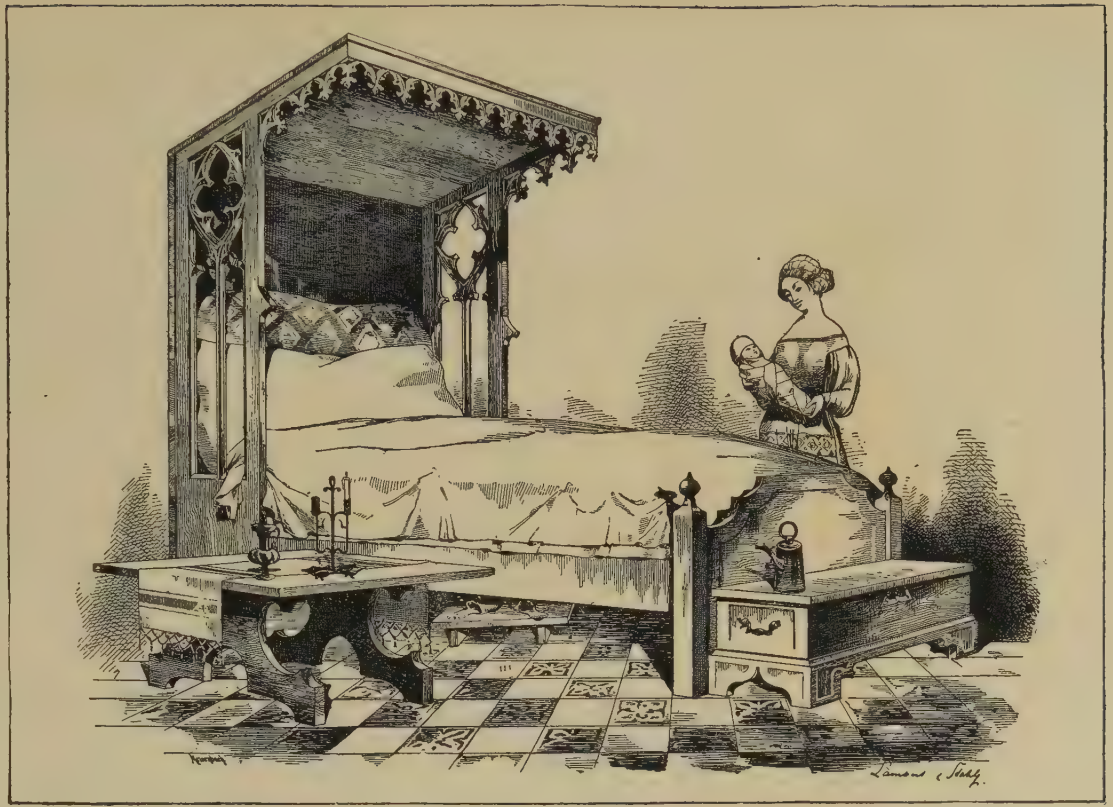
GOTHIC FORMS FROM WHICH THE TREFOIL AND QUATREFOIL DETAILS WERE TAKEN, OBTAINED BY THE USE OF CIRCLES.



OLD GOTHIC FURNITURE



GOTHIC WRITING TABLE—SWISS.



GOTHIC



GENOESE RENAISSANCE.

RENAISSANCE.

1400–1643.

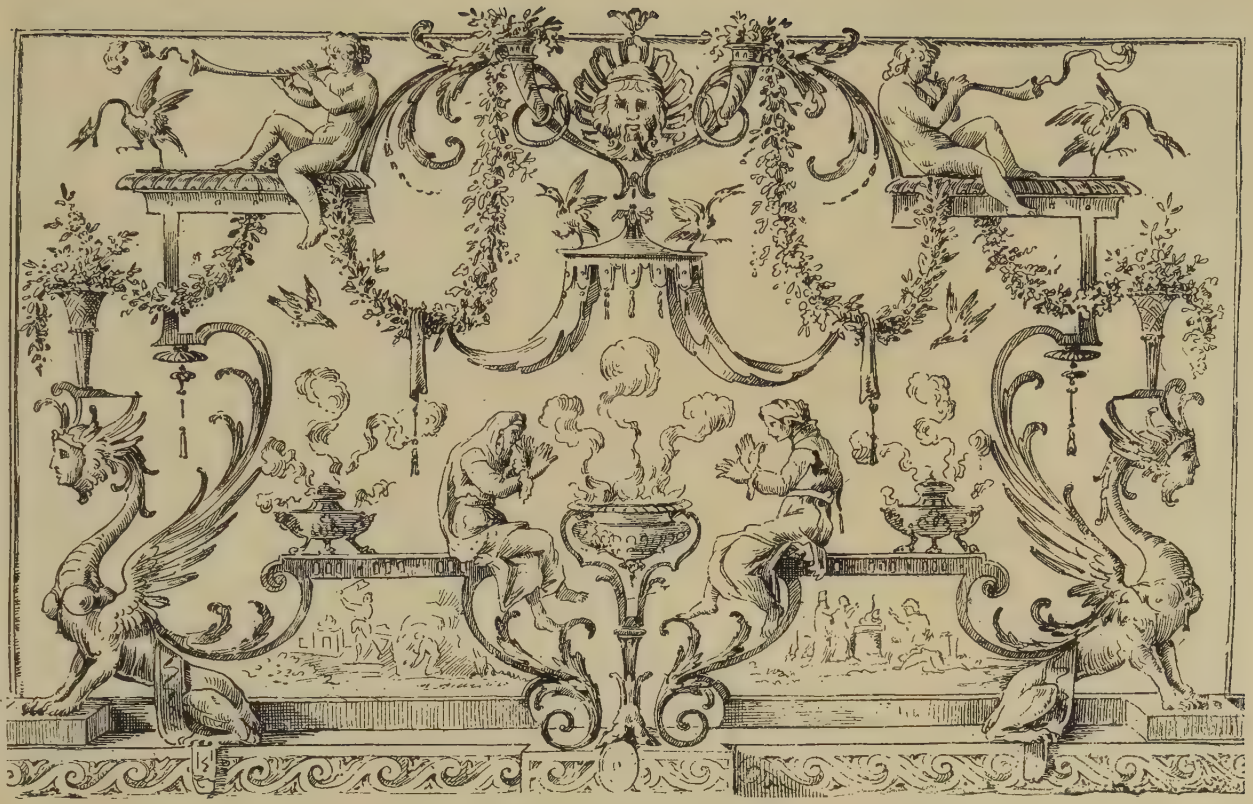


GOTHIC ornament became at the time of the Italian Reformation profuse, and losing thus much of the religious signficance which it possessed in its inception, it descended to what is termed the Gothic of the Decadence.

At that time much of the symbolism of the church became unpopular and the study of classic ornament was taken up.

Fillippi Brunelleschi, born in Florence, 1377, died 1466, was an architect and studied in Rome the relics of Roman art and returned to Florence in 1407. It is generally conceded that to his study of the Greek and Roman may be attributed the revival or Renaissance of classic art that had its birth in Florence and spread all over the Western World. While Brunelleschi devoted his art to architectural details, Ambrogio Borgognone, a contemporary artist, devoted himself to interior decoration.

The Renaissance means simply *revival*, and it was accepted very largely by even the church builders of England and Germany on account of



GERMAN RENAISSANCE

their opposition to Catholicism and all that pertained thereto or was associated with Gothic; it was accepted by France and Italy because of its innate beauties.*

The Renaissance appeared in Italy at the beginning of the fifteenth century. The acanthus leaf, the cornucopia, vases, figures of women from the hips up, the bottom portion fading into arabesque curves and vines and leaf details, were distinguishing characteristics. It was a free adaptation of the Roman, Pompeiian and Grecian and combined garlands and birds, and in many cases weird animal figures, which can also be traced back to the Roman.

It was a composite style. The Italian form was poetic and full of the daintiest coloring; the treatment was totally dissimilar to that of the Germans who followed the Renaissance in 1550.



ITALIAN CHAIR.

In brief, the Italian, French, German, Spanish, English and Flemish Renaissance differed according to their national temperament. They all drew their inspirations from the same source, but while the French adhered to things essentially beautiful, in classic motifs, the Italians and Germans utilized the grotesque and fantastic motifs—the Italians, æsthetically; the Ger-

* Introduced into England by John of Padua, architect to Henry VIII. Introduced into France by Francis I.

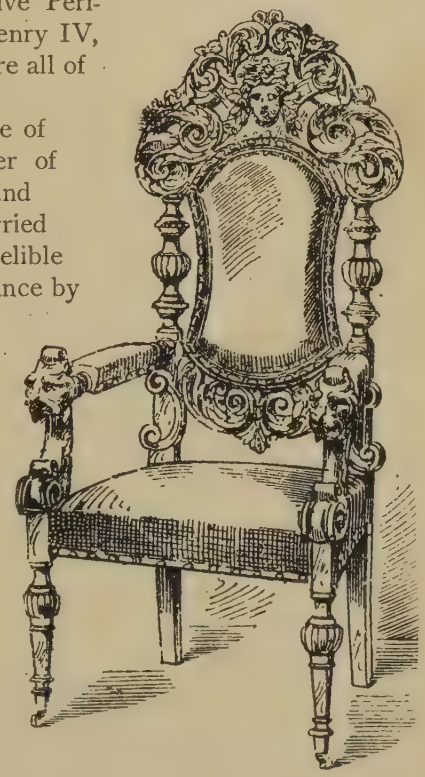


ITALIAN RENAISSANCE TAPESTRY

mans, grotesquely. My illustrations give one an idea of the fund of material in hand which covered, in fact, all that had lived and descended from the Greeks and Romans.

The French Renaissance was less mythological, less broadly whimsical; it was dainty; it clung more closely to the floral and conventional forms. In Italian Renaissance one sees the same characteristics, but in addition, dragons with men's heads and singular plant structures with women's bodies. German Renaissance was more sturdy, although no less extravagant.

The French Renaissance extended from 1502 to 1643; we frequently hear of Decorative Periods such as the Henry II, Henry IV, the Louis XIII, but they were all of the Renaissance.



Catherine de Medici, wife of Henry II, and granddaughter of Lorenzo the Magnificent, and Marie de Medici, who married Henry IV of France, left indelible impressions on the art of France by reason of their liberal encouragement of the Renaissance; but if one consults the Chronological Table one will see that the combined reign of Henry II, Francis II, Charles IX, Henry III and Henry IV was in the aggregate but sixty years, so it is unreasonable to presume that any one of those could have established a distinctive design epoch.

BIOGRAPHICAL.

BRAMANTE.—Donato Lazzari, called Bramante, was born at Monti Asdrualdo about 1444, died 1514. He was a celebrated Italian architect and painter. In 1472 he went to Milan, where the Milanese Renaissance was already making some headway, and influenced by it he went to Rome, where he became the originator, head and greatest master of the Roman Renaissance. He received encouragement and employment from the Popes Alexander VI and Julius II.

CELLINI.—Benvenuto Cellini, born at Florence, Italy, 1500, died 1570, was a famous Italian sculptor and artist. When Francis I returned to France in 1515, after a visit to Italy, he directed French art into Renaissance channels, and through his efforts Cellini was induced to locate in France in 1540. To Cellini's efforts were due the final separation of French art from old Gothic style. He soon tired of life in France and in 1544 returned to Florence, where he served the Medici family.

DELORME.—Philibert Delorme, a great architect, under Catherine de Medici.

DÜRER.—Albrecht Dürer, born at Nuremberg 1471, died there 1528, was a famous German painter and engraver. He was the founder of the Renaissance in Germany. The son of a goldsmith, he lived in Venice from 1505 to 1507 and became imbued with the Italian spirit. From 1512 he served Emperor Maximilian as court painter and designer. He was the inventor of etching and made over 100 copper plates and 200 wood cuts. While he never worked in fresco, he made many designs to be carried out by other hands, and the impress he left on German art is still noticeable.

FIESOLE.—Giovanni da Fiesole, called Fra Angelico, born at Vecchio, Italy, 1387, died at Rome 1455. He was a celebrated Italian painter, a master of the Florence school, and a Dominican monk. His most important works are the frescos at Orvieto, and the decoration of the chapel of St. Sacrament, in the Vatican. He also decorated the monastery of San Marco, and some of his best frescos are there. He was noted for the spirituality of his saints and angels.

FRANCIS I.—King of France, was born 1494, died 1547. He was a contemporary of Henry VIII, of England, and reigned from 1515 to 1547. His reign was marked by almost endless wars, but notwithstanding this he devoted much attention to improving the condition of France, and besides building Fontainebleau, he commenced the Louvre. In 1527 his allies were Venice, the Pope and Francesco Sforza, and this close relationship strongly affected French art and led to the adoption of Italian Renaissance details, which were grafted on the old Gothic stock. Francis brought many Italian artists to France, but used them solely as designers, the work being carried out by French workmen. He was succeeded by Henry II.

FRANCIS II.—King of France, was born 1544, died 1560. He was the grandson of Francis I, and succeeded his father, Henry II, in 1559. His reign was too short to definitely affect French art. He married Mary Queen of Scots. There have been but two kings of France bearing the name of Francis, and of these Francis I alone need be considered as a factor in decorative art.

GIOTTO.—Giotto di Bondone, a Florentine artist, architect and decorator, was born near Florence, 1276, and died at Florence, 1337. He was the son of a peasant, but became one of the most enthusiastic art workers of his day. His works include more than 100 frescoes.

HENRY II.—King of France, the son of Francis I, succeeded that monarch in 1547, and reigned until his death, 1559. He was born in 1519. He married Catherine de Medici in 1533, and her influence on French art was noticeable in the further departure from the Gothic and the introduction of larger and more ornate Italian details.

HENRY III.—King of France, was third son of Henry II and Catherine de Medici. Born 1551, died 1589. He succeeded Charles IX, in 1574.

HENRY IV.—King of France, born 1553, assassinated 1610, became king 1589. During his reign Marie de Medici, his queen, was the prime factor in art, and decoration became over ornate, inconsistent.

JOHN OF PADUA.—Italian architect who introduced the Renaissance into England.

LOUIS XIII (or Treize).—Born 1601, died 1643. He reigned as King of France from 1610 until his death; was a son of Henry IV, whom he succeeded, and married Anne of Austria in 1615. His reign was dominated by the great Cardinal Richelieu, who was chosen prime minister 1624, and maintained in office until his death, 1642. Richelieu placed France firmly among the great nations and developed her industries. The reign of Louis XIII saw the introduction of carved and painted shell work and ornaments.

MEDICI.—The Medici were an Italian family which ruled Florence and Tuscany at the time of the Renaissance. They were celebrated for their patronage of art and literature. The origin of the family is uncertain, the first known members being Silvestro de Medici, who took part in a revolt in 1378, but Giovanni, who died in 1429, founded the immense fortune that made the family important. He and his descendants ruled Florence by means of wealth, putting their favorites and supporters in office. His two sons, Cosmo (1389–1464) and Lorenzo (1395–1440), each founded a branch of the family. The elder, founded by Cosmo, ruled in Florence until 1537, with short intermissions, and then became extinct. The most noted of this branch were Cosmo the Elder and Lorenzo the Magnificent (1449–1492).

Catherine de Medici, wife of Henry II of France, was a granddaughter of Lorenzo the Magnificent. She was born 1519, died 1589. Marie de Medici, who married Henry IV of France, born 1573, died 1642, was a daughter of Francesco de Medici, Grand Duke of Florence, one of the younger branch of the family founded by Lorenzo, son of Giovanni. Forceful and energetic, these two women left indelible impressions on the art of France.

PALLADIO.—Andrea Palladio was born at Vicenza, Italy, 1518; died at Venice 1580. He was a celebrated Italian architect, and designed many palaces, churches, cathedrals, etc., many of which are at Vicenza, Brescia, Padua and Rome. His style belongs to the late or third period of Italian Renaissance, is generally spoken of as the Palladian style, and was for years considered perfect, this being due to the fact that he alone of the great Renaissance architects left numerous printed works on architecture. His influence is seen in all the semi-Grecian buildings that abounded in the reigns of the Georges.

RAPHÆL.—Raphæl Santi, or Sanzio, born at Urbino, Italy, 1483, died at Rome 1520, was a celebrated Italian painter. He studied under his father, Giovanni Santi, at Urbino, and under Perugino at Perugia, and in 1499 assisted in the decoration of the Sala del Cambio in the latter city. In 1504 he established himself in Florence and in 1508 went to Rome to decorate the Vatican, and here he formed the style that is particularly his own. Besides frescoes and other paintings, he designed many tapestries. A series from his cartoons is preserved in Berlin, woven in Brussels for Henry VIII in 1515–1516. There are nine subjects in this collection. Other tapestries, those made for the Sistine Chapel, are now in the South Kensington Museum, at London.

SARTO.—Andrea del Sarto, born near Florence 1486, died at Florence 1531, was a famous Florentine fresco painter. His work is mainly at Florence, and largely religious in subject.

VIGNOLA.—Giacoma Barozzio (called Vignola), born at that city 1507, died at Rome 1573, was a noted Italian architect of the Renaissance Period. He wrote a treatise on the five orders of architecture, and one on perspective, that are well known. On the death of Michael Angelo he succeeded as architect of St. Peter's, at Rome, and also designed the Escorial, in Spain. He lived in France for a number of years.

VINCI.—Léonardo da Vinci, born at Vinci (Modena), Italy, 1452, died at Cloux, France, 1519, is said, more than any other man, to have led the natural artistic instincts of his countrymen to discard the Byzantine and Gothic art and accept the Renaissance. In 1494 the Duke of Milan made da Vinci director of painting and architecture, and he no sooner entered the office than he banished all Gothic principles and introduced the simplicity and purity of the Grecian and Roman styles.



IN THE TIME OF LOUIS XV



SHELL DETAILS, SHOWING THE ORIGIN OF ROCOCO DESIGN.
INTRODUCED ORIGINALLY UNDER LOUIS XIII.

LOUIS XIII, LOUIS XIV, LOUIS XV, LOUIS XVI.

1610–1793.

If we go back to the Greek and Roman and study the Corinthian capitals and the volute principles and scroll details which appear so frequently, particularly in the Roman work, we recognize the root of the Louis XIV and XV styles, which styles, however, did not come direct from the classics, but through the intermediary period, the Renaissance.

If we study the Renaissance we find much that is fantastic and grotesque in the use of animal figures; but under Louis XIV the grotesque was eliminated and the beautiful was beatified.

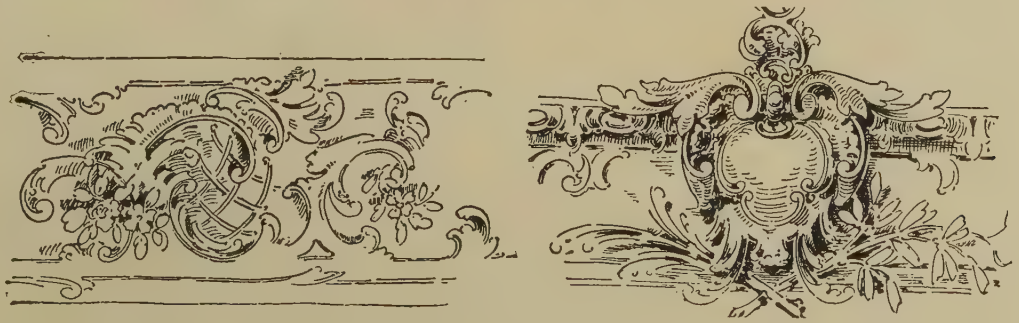
The reign of Louis XIII under Richelieu was the beginning of the new form which came in under the name of Louis XIV.

It commenced under Louis XIII and developed under Louis XIV. It was during the reign of Louis XIII that men subsequently famous like Le Brun, Hyvart, Berain, Colbert and Boule were born; but their art was unrecognized until under Colbert's liberal policy the Gobelin Tapestry Works became Government property and great palaces and public works were undertaken and the greatest artists of the world were induced to locate in Paris. To Colbert, more than to any other man, belongs the honor of putting France in the first place in the world of decorative art. The Louis XIV style lasted from 1643 to 1715.

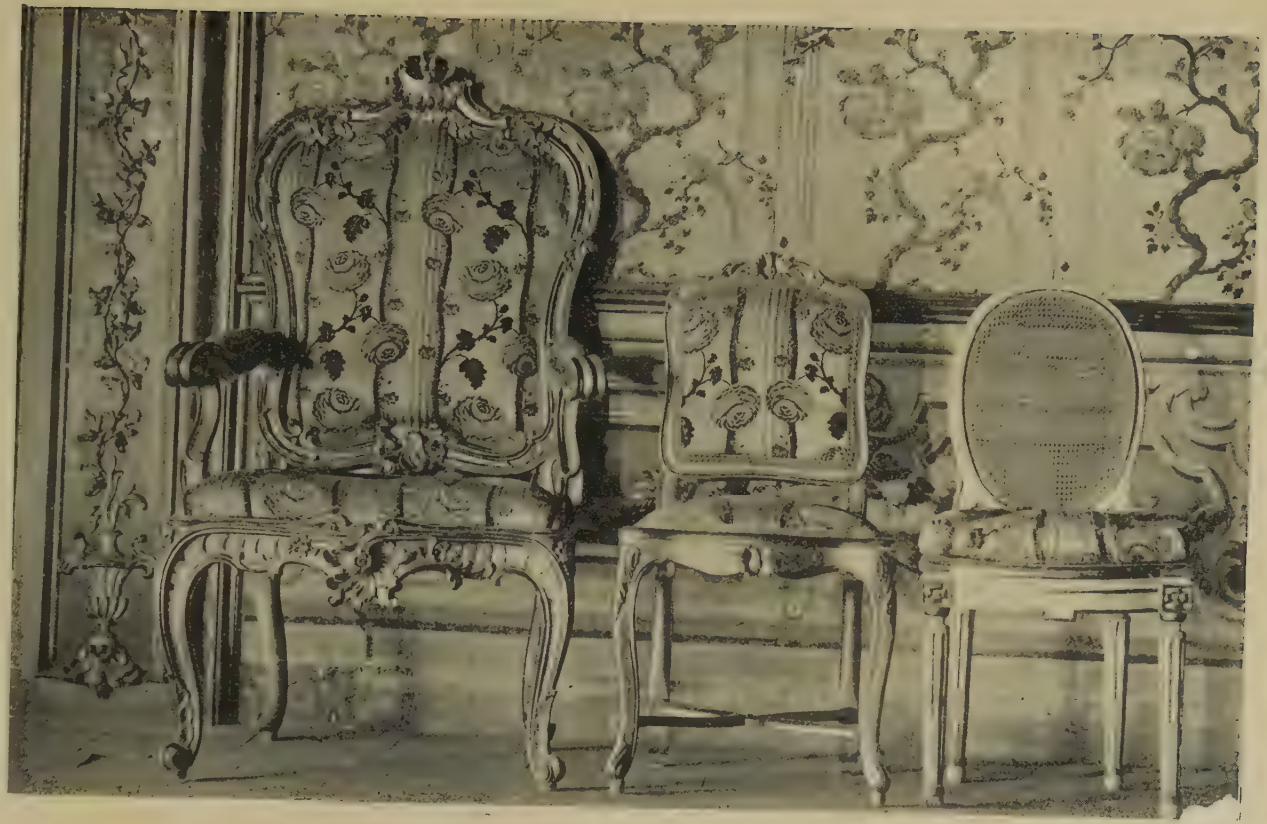
In 1660 Colbert conferred upon the gifted painter Le Brun the direction of the workshop of the royal palaces and the work there undertaken was of a remarkably popular character—popular because it appealed not only to the enlightened and educated in art matters, but also and with equal force to the mind untutored. Le Brun could not have succeeded in the gigantic



ILLUSTRATING THE BALANCED RELATIONS OF PART IN THE LOUIS XIV STYLE.



ILLUSTRATING THE INDEPENDENCE OF RELATIONS IN THE LOUIS XV STYLE.



A LOUIS XV, LOUIS XIV AND LOUIS XVI CHAIR.



LOUIS XIV TAPESTRY. BY LE BRUN.



A WATTEAU PIECE, LOUIS XV, IN A RENAISSANCE BORDER

responsibilities had he not understood how to direct his workmen. The King impatiently awaited the finishing of the work upon his castles and often ten painters were engaged at the same time upon one design, the main idea of which came from Le Brun; but each part of the work was accomplished by a specialist, one man being at work upon the flowers of the design, another upon the landscape details, another upon the musical instruments, another upon the fruit and another upon the general background, and so on, each being treated by a specialist, no one interfering with the other.

It is no wonder, therefore, that in the ensuing periods under Louis XV and XVI such artists as Watteau, Boucher, Tessier, Jacques and others should have taken up the work. Thus Tessier was specially appointed flower painter to the King, and many of the delightful bunches of flowers which appear upon a design were Tessier's work and arrangement of a detail planned by Le Brun. The magnificence of many of the tapestries must not be accredited in every particular to Le Brun, whose name appears so frequently upon this work. Le Brun was the architect who planned, who selected the colors, but frequently a dozen men worked out the details. Admirers have doubtless marveled at the wonderful versatility and prolific force of the old artists, but the work was done in this way. In the period of Louis XIV, extravagant as that form of design appears, it was in reality much more simple than the Renaissance work which immediately preceded it; the different "parts" of a Louis XIV design balanced, shorn of much that was fantastic.



LOUIS XV

It was a utilization of certain Renaissance details, the conventionalized acanthus, volutes

and florals, the parts balancing with rare nicety, following the Rinceau details from the Corinthian order of decoration.

Occasionally the acanthus took on the form more of a shell, until in the Louis XV Period these shell forms became very pronounced. The history of Louis XV was a history of luxury and the prodigality of the people was reflected in the character of the decorations, extravagant and full of the details known as rococo (*rcc et coquille*, rock and shell).



LOUIS XVI.

In the effort to give great masses of gold and glitter, the rococo was introduced with the rock forms standing out like nuggets of gold; in time the term became synonymous of all that was vulgar, because overdone. The artists of the day vied in their efforts to be original. They twisted the details of the Louis XIV Period so that the opposite parts of a design, while harmoniously arranged, were not identical. If the volute had an upward tendency upon one side it took a downward tendency upon the other.

Into the more classic form of the Louis XIV the Louis XV introduced these obtrusive evidences of a desire to do something different.

The style was characterized by ostentation.

Louis XV was wasteful and dissolute.

It was during his reign that Madam Pompadour, who practically ruled the kingdom, gave rise by her wilful extravagance to that form of upholstering known as Pompadour work. The fair favorite of the King, becoming tired of the elaborate carvings of her apartments, had the woodwork and the frescoing on the walls and the chair frames, exquisite examples of design, all covered by tufted, soft, yielding fabrics, and so for a time this preposterous disposition to cover and tuft even the most beautifully carved furniture became a fad.

Countess Du Barry was no less inordinately dissolute than her predecessor. In every way that she could she strived to





LOUIS XVI

outdo the luxury of the Pompadour, and her taste dominated the decorative art of the latter part of the reign of Louis XV. It is a matter of record that at the time of her execution she owed Pierre Gouthierre (who, like Caffieri, was a worker of metal mountings, ormolus, etc.), for furniture, $150,000; poor Gouthierre died finally in the almshouse.

Thus, owing to the tastes of these people who lived but to indulge their extravagances, the Louis XV Period soon became a period of vulgar elaboration, rich in gold, gorgeous in brass and bronze, a blaze of color and rich metals and costly hand-paintings.

It was only reasonable, however, that with the amount of money slavishly spent and the encouragement extended to the artisans, some good was accomplished. The reign gave encouragement to Jean Baptiste Oudry, Jean François Ochen, Jean Henri Riesener and to the Martin family, whose lacquers have become so famous.

The Martin family had three manufactories on imitation Chinese lacquers in Paris. By special decree in 1744 Louis XV granted to Sieur Simon Etienne Martin, the Younger, a monopoly "to manufacture all sorts of work in relief, and in the styles of China and Japan, for a period of twenty years." This clear, transparent lacquer or varnish is known as Vernis-Martin, and its application as an overglaze to oil paintings seems like a porcelain coating.

It is pleasing, however, to turn to the period of Louis XVI, which was in the nature of a reformation.

It has been said of Louis XVI, who reigned from 1774 until his overthrow in 1793, that he was well intentioned but weak and vacillating and that he had not the will-power to carry out the reforms proposed by his wife, Marie Antoinette.

I have always thought that as a Decorative term Louis XVI was a misnomer.

All that dignified the Period was its charm of simplicity and this was the consummation of the good taste of Marie Antoinette, who realized that the times were unpropitious for any display of extravagance.

So the Louis XVI Period became a Period of Elimination. The elaborate hand-paintings of Watteau, for instance, found a substitute in Marie Antoinette's less expensive fabric panels. The extraordinary and costly work of Boule, with his inlays of tortoise shell, found a substitute in simple white and gold effects. The glory and grandeur of the brass and bronze of Gouthierre were succeeded by simple lines in white or cream with touches of gilt.

The style made famous by Marie Antoinette rejected the arabesques, the volutes and the difficult hand-carvings and presented more easily constructed forms in simple lines. It contained none of the rococo, and although there was a great deal of textile application, it was with no desire for display, but rather with the view to more cheaply cover a surface than by hand-painting.

One is impressed by its delicacy, its simplicity, its fragility.

Bear in mind the three characteristic motives in the three Periods above treated and it will be easy to distinguish between them.

Under Louis XIV there was an honest effort to produce a distinct art Period by the use of purely decorative motives from the Renaissance, excluding the chimerical.

The Louis XV Period was dominated by no such ambition, but by the extravagant overdoing of all that Louis XIV had attempted.

The Louis XVI was a Period of emancipation—a distinct Period, freed of the burdens of elaboration which had for hundreds of years preceded it.



SPANISH.

SPAIN, or the Peninsula Iberia, as it was known to the ancients, had no decorative art worth mentioning until the time when it was overrun by the Moors, 710–713, when the conquerors introduced the Moorish style. In Spain this, under the name of Moresque or Hispano-Moresque, reached its highest development, and the finest examples are found in that country, including the Alhambra, etc. The Moors were not entirely driven out of the Southern provinces until 1492, and in the seven hundred and eighty years intervening the Moresque style flourished in greater or less portions of Spain. During the Romanesque Period a large portion of Spain was under the Moorish dominion, but with the capture of Toledo, 1062, began the emancipation from Moslem rule, and in the Northern provinces art was influenced by the Romanesque, following the French models closely. This style continued until the close of the campaigns against the Moors, 1217–1252, when the ecclesiastical spirit became more prominent and the Gothic in Spain began. In this, also, French models were followed, but the decoration was more fanciful and arbitrary. This flamboyant Gothic sufficed for a while to meet the requirements of the luxuriant period which followed the expulsion of the Moors, but it was inevitable that the Renaissance should in time make its influence felt in Spain. Carlos I, who, on the death of Ferdinand and Isabella became king, had been born and educated in the Netherlands, of which he was ruler, and upon taking the Crown of Spain all his friends and his advisers were Flemish and all public offices were filled by Flemings. It was thus largely through the employment of Flemish artists that the Renaissance was introduced. This new style, termed the Plateresque, was a minutely detailed and sumptuous mingling of Gothic with delicate arabesques. It prevailed from 1500 to 1556. The successor of Carlos I, Philip II, through his

religious intolerance, excited a revolt in the Netherlands in which the Northern states were lost to Spain. Philip was thoroughly Spanish, and the period from 1556 to 1650 was occupied by a crude Græco-Roman, of which the escuriel is an example. From 1621 to 1648 continual wars against the Netherlands and neighboring countries brought constant reverses to Spain, and from 1650 onward Spanish influence declined rapidly. Spain's supremacy in trade was lost to the Dutch, the remaining states of the Netherlands were conquered, and during this period of decay the style known as Churrigueresque was in vogue. This was a period of wild extravagance and debased taste, and while the influence of the Netherlands was kept alive by occasional Spanish victories in Holland and the consequent shipment of booty to Spain, the Spanish people had lost their industrial and artistic fervor, which has not been regained to this day, their modern works being merely copies of antiques.

BIOGRAPHICAL.

BERAIN.—J. Charles Berain, a French artist, born 1636, died 1711, was one of Colbert's proteges, and gave much attention to furniture designing in the reign of Louis XIV. He designed the best of the Boule cabinets.

BOUCHER.—François Boucher, a French painter, born in Paris, 1703, died there 1770. He painted with great facility, and the number of his paintings, etc., exceeds ten thousand. He was called the painter of Graces, and delighted in dainty bits of light and graceful French court scenes, nude and even salacious figures. He furnished a number of designs for the Royal Gobelins factory, and decorated a vast number of cabinets and chairs. One of his most noted paintings on wood is a cabinet made for Madam Pompadour, the mistress of Louis XV. He also painted the well-known portrait of that luxurious woman.

BOULE.—Andre Charles Boule, or, as it is Anglicized, Buhl, was born in 1642 and died 1732. He was a celebrated French cabinet-maker and gave his name to the well-known tortoise shell, veneered and brass inlaid cabinet work. Louis XIV, appreciating his work, gave him lodgings in the Louvre, and made him engraver of the royal seals. He was an architect, painter, carver in mosaic, cabinet-maker, chaser, inlayer and designer. He worked principally for the royal residence and foreign princes, and amassed a great fortune. His method consisted in inlaying brass devices into wood or tortoise shell veneers, at times adding enameled metal. The brass is thin, like the veneer. Later he placed gold leaf under the tortoise shell and chased the brass work.

CAFFIERI.—Philip Caffieri, who lived in the latter seventeenth and early eighteenth centuries (Louis XIV and XV Periods), was a famous metal worker and made the best gilt bronze mountings. He was, and is still, the master of all metal mounters. Excellent examples of his work appear in the best Louis XV furniture; his early mountings are very massive, the latter less heavy but more elaborate. His work appears on some Boule cabinets, on most Vernis-Martin, and on much of Riesener's inlaid furniture. His style embraces the rococo, classic, and more free adaptations of foliage, cupids, etc. The dates of his birth and death are unknown. He lived in Paris. Much of the Empire metal work is an imitation of old Caffieri models.

COLBERT.—Jean Baptiste Colbert, born 1619 at Rhiems, died 1683, aged 74, was one of the greatest statesmen the world has known. From an humble beginning, his father a small merchant, he rose to extreme power under Louis XIV, controlling all the ministrys except war. See Gobelin and Le Brun.

COYPEL.—Noel Coypel, born at Paris 1628, died there 1707, was a French painter of prominence. Much of his work appears on furniture of the Louis XIV and XV Periods.

DU BARRY (or Du Barre).—Comptesse Du Barry, originally Jeanne Becu, was born in Champagne 1746, and guillotined at Paris 1793. After the death of Mme. Pompadour she became the mistress of Louis XV, in 1768, and was practically the ruler of France, appointing such ministers as she pleased. She was extremely prodigal, striving to out-do the luxury of her predecessor, the Pompadour, and her taste dominates the decorative art of the latter portion of the reign of Louis XV.

GOBELIN.—The name of a family of dyers, who came originally from Rhiems, and in the fifteenth century (about 1450) established themselves in the Fauborg St. Marcel, Paris. The first head of the firm, Jehan, died in 1476. He discovered a peculiar scarlet dye, and spent so much money on his establishment that it was called "Gobelin's folly." In the sixteenth century the manufacture of tapestry was begun, and the family became so wealthy that the third and fourth generations forsook business and purchased titles of nobility. Several held high offices in the State. In 1662 the Gobelins' works were purchased by Colbert for Louis XIV, to make all kinds of upholstery and furniture, and Le Brun was appointed manager. The establishment was closed in 1694, on account of lack of funds, but was re-opened in 1697, and since that date has made tapestries exclusively.

GOUTHIÈRRE.—Pierre Gouthièrre, born 1740, was a famous French artist in the delicate bronze mountings of the time of Louis XV and XVI. He began working in metal later than Caffieri, and, like him, did every variety of metal mountings, not only for furniture, but for pottery, etc. More delicate than Caffieri's work, Gouthièrre's belongs more to the Marie Antoinette style. He was extensively employed by Madam du Barry, and with her execution he lost the enormous sum of 756,000 francs due from her for metal work. He died in an almshouse.

HYVART.—Sieur Louis Hyvart (or Huiard) was the first manager of the Royal Beauvais Tapestry Manufactory, which was established by Colbert under the patronage of Louis XIV, in 1664.

LE BRUN.—Charles Le Brun, born at Paris, February 22, 1619, died there February 12, 1690, was a noted French painter. He was a pupil of Vouet and studied in Rome 1642–1646, where he met Poussin, who instructed him in Roman antiquities and classic art. On his return to France he undertook notable works, and in 1648 at Colbert's request he became one of the founders of the Royal Academy. In 1660 Colbert appointed him director of the Gobelins and he was charged by Louis XIV with the series of pictures from the life of Alexander the Great which were reproduced in tapestry. He was the actual dictator of French art until the death of Colbert in 1683, and to him is due the magnificent unity of the work of so many diverse artists and workmen. He was succeeded by Mignard, and it is due to Colbert's memory to say that with his death French art at once became debased and aimless.

LOUIS XV (or Quinze).—He succeeded Louis XIV as King of France in 1715, and reigned until his death in 1774. He was born 1710, and not being of age on the death of his great-grandfather, Louis XIV, a regency was appointed to govern in his name. This Regency Period, as it is known, is important as a link between the Quatorze and Quinze Periods. Louis XV was wasteful, dissolute and incompetent, and early fell prey to the wiles of the unscrupulous woman, Madam Pompadour, who practically ruled the Kingdom, appointing her favorites to office. In time she was succeeded by the notorious Du Barry, who was no less extravagantly dissolute.

LOUVRE.—A name given to the palace of the Louvre in Paris, and more especially to the collection of works of art made in the reign of Francis I and considerably increased by Louis XIV and Napoleon I. The galleries of the Louvre include collections of pictures, drawings, objects of art belonging to the Middle Ages and Renaissance, ancient and modern sculpture, as well as examples of Assyrian, Egyptian and Etruscan art.

OCHEN.—Regarding Jean François Ochen little is known except that he was a prominent Parisian cabinet-maker during the reign of Louis XV. From 1754 to 1765, his period of greatest production, he worked almost entirely for the court, much of his inlaid furniture being made for Madam Pompadour.

OUDRY.—Jean Baptiste Oudry, born at Paris 1686, died at Beauvais 1755, was court painter to Louis XV of France, and was made superintendent of the Gobelin and Beauvais factories, where many of his designs were reproduced in tapestries.

POMPADOUR.—The Marquise de Pompadour (her maiden name was Jeanne Antoinette Poisson le Normant d' Etoiles) was born at Paris, December 29, 1721, and died at Versailles April 15, 1764, She was the chief mistress of Louis XV, King of France, and virtually ruled the country, dictating both the internal and foreign policies between the years 1745 and 1764. Luxurious and profligate, she squandered money in reckless extravagance. She introduced the heavy over-upholstered furniture of that period.

RIESENER.—Jean Henri Riesener, born at Glaudbeck, near Cologne, in 1725, was an eminent cabinet-maker. Although a German by birth, his work was almost entirely done in Paris, where he was taken up by the court of Louis XV. His work is largely inlaid, mounted on heavy ormolu and very magnificent in richness. He was employed by Madam de Pompadour.

VOUET.—A noted French painter of the late sixteenth and early seventeenth centuries.

WATTEAU.—Jean Antoine Watteau, born at Valenciennes, France, 1684, died at Nogent sur Marne 1721, was a French painter. He studied with Gillot at Paris, 1702, and later with Audran. He was unusually successful with subjects representing conventional shepherds and shepherdesses.



TRANSITION—EMPIRE.

1795–1814.

After Louis XVI, the Revolution; and from 1793 until 1800 the arts of France languished.

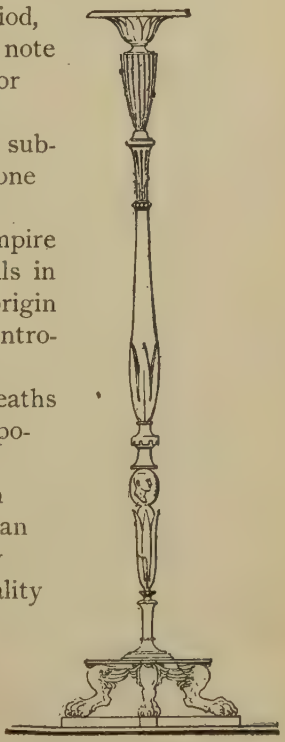
It was a time that anything of a royal character was unpopular and it was only natural that upon the reorganization—during that period known as the Transition Period, the Period of the Directoire—designers and decorators endeavored to procure a style which in no way suggested or followed the styles made famous by the preceding hundred and fifty years of royalty.

The Transition Period of design is a form that was distinguished by an adoption, or more properly, an adaptation, of the classic periods. From the downfall of Louis XVI until the death of Napoleon a distinctly new expression of decoration was developed. We can go back to the time of Marie Antoinette

and note this disposition to simplify. Jacques Louis David, who was court painter under Louis XVI, became during the Transition Period the prime influence and in time the Dictator of this movement to revive the Classic.

The Transition Period in its influence was largely Roman or Pompeiian. As expressed by the French it had a daintiness and delicacy that was charming, and it is not singular that the favor with which it was received gave encouragement to a similar character of design in England, for Adam and Hepplewhite followed along on the same lines. It can be best understood by a study of our illustrations; they show a return to the old principles which were so popular in the pure Italian Renaissance early in the fifteenth century.

As the influence of David became manifest in the time of Louis XVI and the Directoire Period, it became authoritative under Napoleon. We note in the popular representations of the Empire, or Napoleonic, style a great deal that is Roman, Egyptian and Grecian. In the study of these subjects we frequently discover influences of the one bearing upon the other; so it is interesting to observe, also, that while the Napoleonic or Empire form is supposed to very largely contain details in commemoration of Napoleon's conquests, its origin can hardly be attributed to Napoleon, for its introduction was started before Napoleon was ever heard of. With the exception of the laurel wreaths and bee there is nothing introduced in the Napoleonic school that is not very properly in line with the Directoire Period, although Napoleon was doubtless drawn by sympathy to the Roman heroics of decoration which David had already introduced, and under his patronage and liberality the style became still more popular.



It is not in the design character so much as in its application that we have the full force of the Empire style. These details



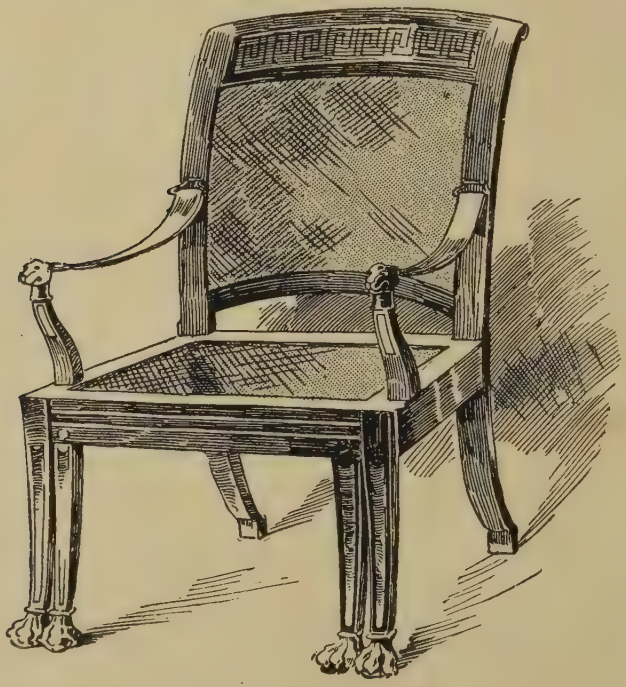
FRENCH TRANSITION OR DIRECTOIRE PERIOD, 1795.

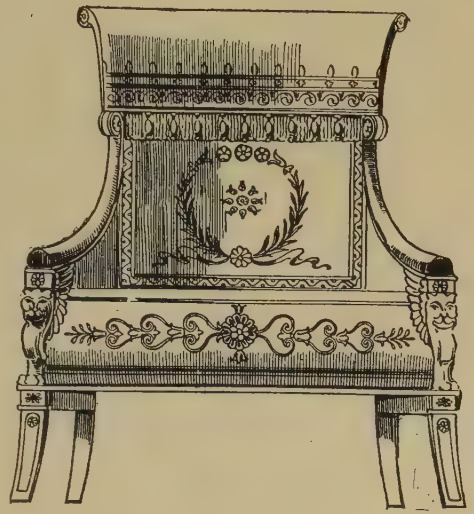


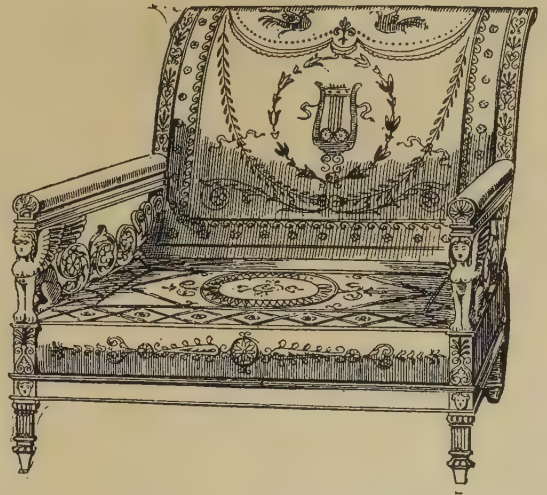
THE TRANSITION OR DIRECTOIRE PERIOD, 1795.

were applied in brass or gold upon a dark wood background, forming sharp contrasting harmonies of color. In the woodwork there was little carving; most of the decoration was in appliqués of metal, usually Pompeiian or Greek, in which the wreath or laurel branches, the torch, and above all, a Napoleonic bee, as well as the letter N surrounded by a wreath and surmounted by a crown, were conspicuous. One would hardly call a piece of furniture of Roman details, Roman, for in every other particular it was evidently the work of a Frenchman; indeed, it is by these anachronisms that we determine in many cases the distinction between a purely Roman style and an Empire, for the Empire is simply the adaptation of classic design details to modern fitments and surroundings.

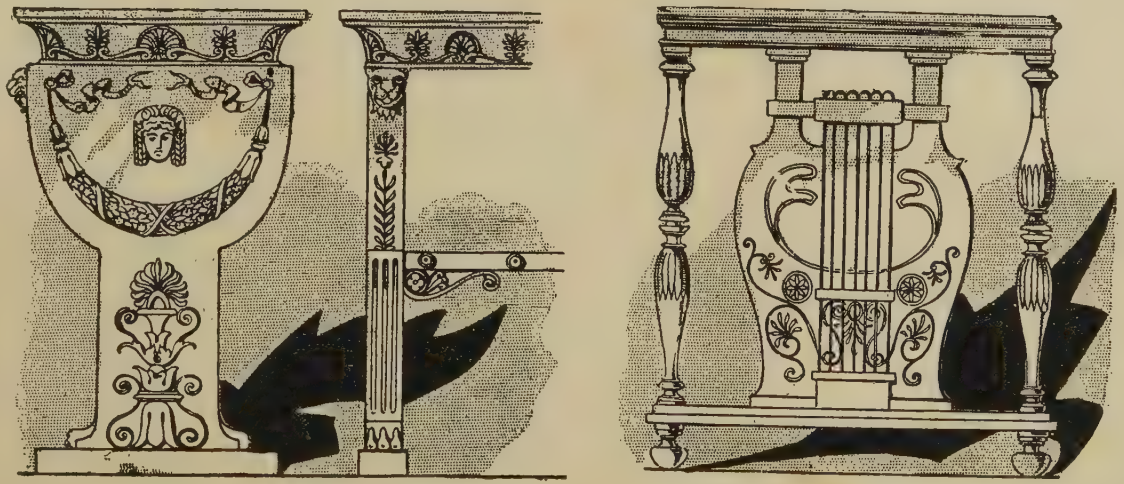
Occasionally there are Egyptian details, and where these exist they are introduced by the worshippers of the Emperor as commemorative of his conquests.







EMPIRE DETAILS



EMPIRE DETAIL.

BIOGRAPHICAL.

DAVID.—Jacques Louis David, born at Paris 1748, died at Brussels 1825, was the founder of the French classic school and originator of the Empire style. Educated in the College des Quatre Nations he became a pupil of Boucher, and in 1775 won the grand prix de Rome, remaining in Rome until 1780, when he returned to Paris and was elected a member of the Academy. He was made court painter to Louis XVI, but entered heartily into the revolution, was associated with Robespierre and voted for the death of the King. On Robespierre's downfall he was kept in prison for seven months, but afterward became court painter to Napoleon.

JACQUARD.—Joseph Marie Jacquard, born of humble parents, at Lyons, July 7, 1752, died at Ouillons, August 7, 1834, was the inventor of the loom attachment. His early life is obscure; in 1777 he married, and at the death of his father fell heir to two hand looms and a small sum of money. These he sacrificed to his inventive pursuits, and he became a lime burner at Bresse, while his wife supported herself by plaiting straw at Lyons. In 1793 he served in the army, but returned to Lyons and found work while still laboring at his invention. In 1801 a medal was awarded him at Paris for a machine that obviated one workman on the figured silk loom. He was summoned to Paris by Napoleon and given a position in the Conservatoire of Arts, and there perfected his loom. In 1804 he returned to Lyons. He received a pension of $300 yearly, $10 royalty on each loom, and the Cross of the Legion of Honor.

NAPOLEON I.—Napoleon Bonaparte, born at Ajaccio, Corsica, August 15, 1769, was Emperor of the French 1804–1814, during which period the Empire style had birth. Receiving a military education, Napoleon's entire life was crowded with military events, and his history is too well known to need repetition. In 1796 he married Josephine de Beauharnais. Was made First Consul 1799; Consul for life 1802; proclaimed Emperor 1804; proclaimed King of Italy 1805; divorced Josephine 1809; married Marie Louise of Austria 1810; abdicated the throne 1814 and retired to the Island of Elba. In 1815 he returned to Paris, but on June 18 met his final defeat at Waterloo, and was exiled to St. Helena, where he died May 5, 1821. He introduced all the well-known Empire symbols into decorative art, the wreath, bees, capital N. David, the artist, was made his court painter and designed much that we recognize as the Empire style.

NAPOLEON III.—A son of Louis Bonaparte; was born at Paris 1808; died near London 1873. After many vicissitudes and a period of exile he was elected President of France in 1848, and was proclaimed Emperor 1851. In 1853 he married Eugenie de Montijo. He was defeated at Sedan in 1870, taken prisoner, and transported to England. His reign marked the return of the more classical style in France.

ELIZABETHAN—JACOBEAN.

1558–1649.

OUR Chronological Table has already become, no doubt, a valuable factor in determining the character of the decorative periods. It shows at a glance that the Elizabethan Period was a development of the English Renaissance; that the Elizabethan Period, 1558–1603, developed about the time that the Flemish Renaissance developed, and the close commercial relations of the two people influenced the Elizabethan Period to such a degree that it is difficult at times to distinguish between the Dutch (previously Flemish) and the Elizabethan.



We look for a little more ornamentation, perhaps, in the goods used in England, where there was greater wealth, for ornamentation of detail in those days of hand labor was costly. The Dutch were simpler in their tastes, and while their style characterized all that they made, this style was over-ornamented when intended for people of means; thus in many of the English homes of Elizabeth's reign we find Dutch furniture decorated so much in the taste of the English that the Dutch and English design periods are much confused.

Here is a column of an Elizabethan bedstead. It has the Dutch shape, but is more ornamented than usual.

Another distinguishing feature of



ELIZABETHAN



ELIZABETHAN

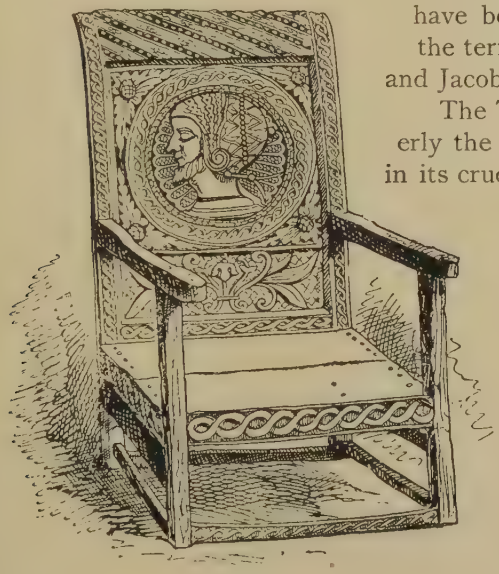
Elizabethan work was the strap design.

Then, again, we frequently see in Elizabethan work twisted chair legs. We see the same thing in Louis XIII time, which was a contemporary period.

Under Henry VIII, John of Padua, an Italian, was employed as court architect, and thus the English became influenced by the Italian Renaissance school which he introduced.

Renaissance is a term simply meaning revival. The Renaissance Period ranged from 1400 to 1643. The Italian, French, German, Spanish, Flemish and Dutch followed the details of the Renaissance design with the variation which naturally comes from Temperament.

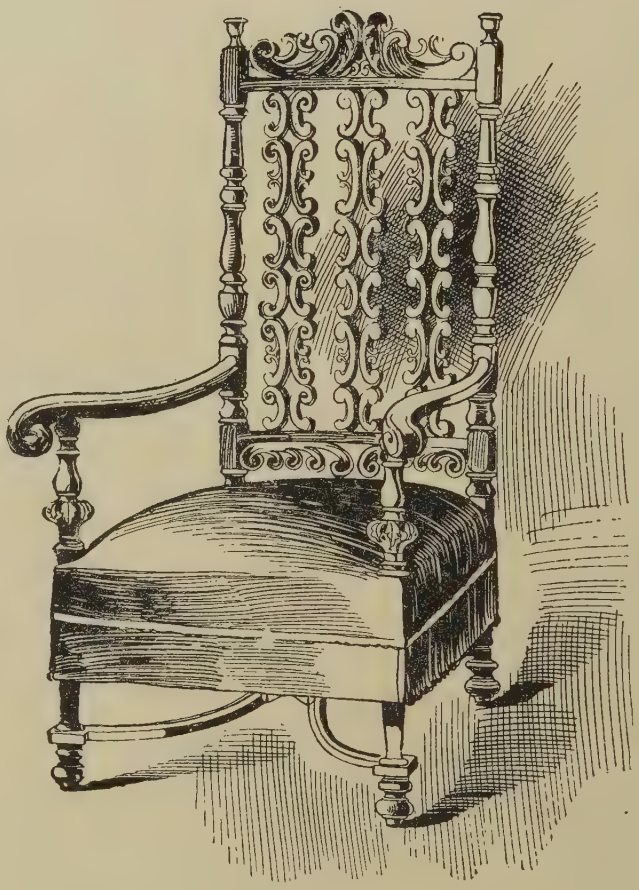
The English, however, diverged so materially from Renaissance principles that some of the phases of the English Renaissance decoration have become confused under the terms Tudor, Elizabethan and Jacobean.



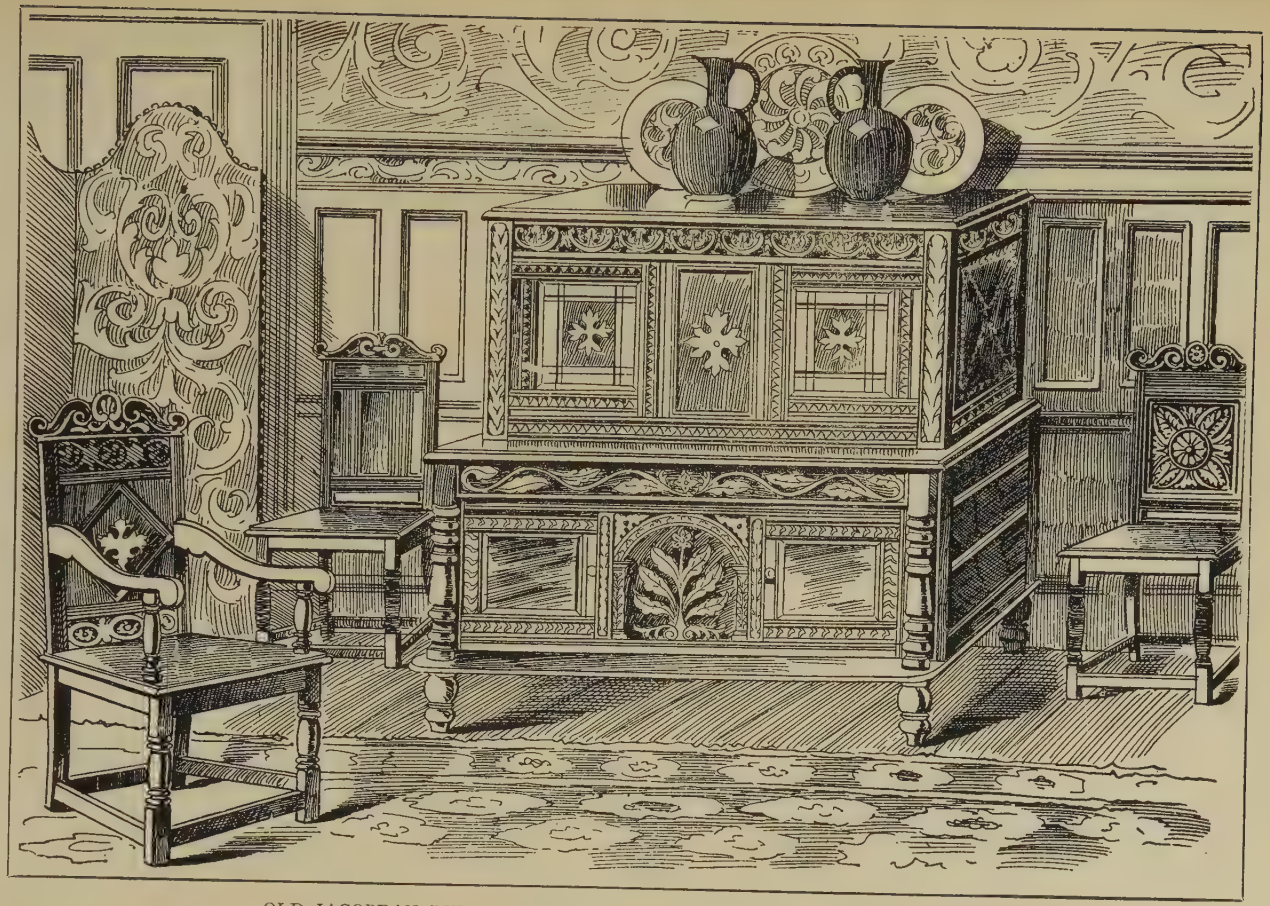
JACOBEAN.

The Tudor was more properly the English Renaissance in its crude sense.

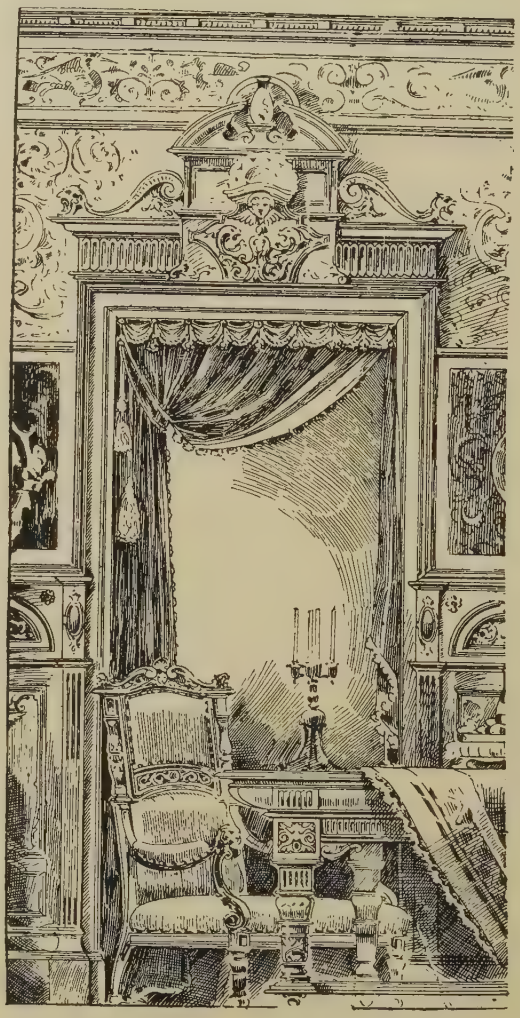
Elizabethan was a rather florid form of Renaisssance; but the Jacobean, under the influences of Inigo Jones, who followed the teachings of Palladio and other Italians, was more classic. In brief, the former showed Dutch influences and the latter Italian.



EARLY ENGLISH RENAISSANCE



OLD JACOBEAN BUFFET AND CHAIRS, SHOWING ITALIAN INFLUENCE.



ELIZABETHAN

QUEEN ANNE.

1666–1714.

GEORGIAN was the period that started with George I, 1714, but for nearly a hundred years previously we had what was termed the Queen Anne style, which style immediately preceded the Chippendale and was chiefly characterized by Dutch influences.

England, throughout the reign of the Stuarts, of William and Mary, Anne and George I, was in a state of perpetual turmoil and the decorators experienced what would be colloquially termed decidedly slack times.

Nothing new developed in the arts until the time of George II, when a number of famous cabinet-makers and decorators came into conspicuous favor. (See Chronological Table.)

One special detail which is to be found in most Queen Anne work is the open pediment feature surmounting wardrobes, buffets, bookcases and pieces of that character, a detail which was carried along through the Georgian Period.







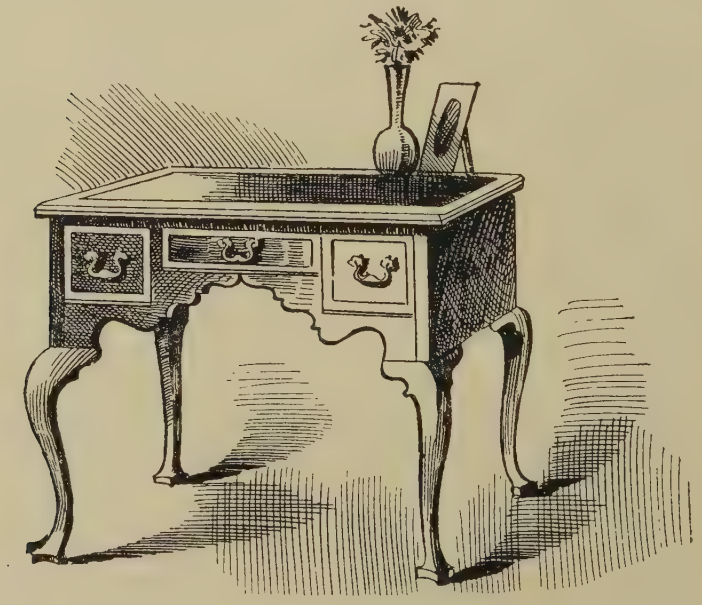
It is absolutely impossible to define with any degree of preciseness the distinguishing points in the Queen Anne form of decoration.

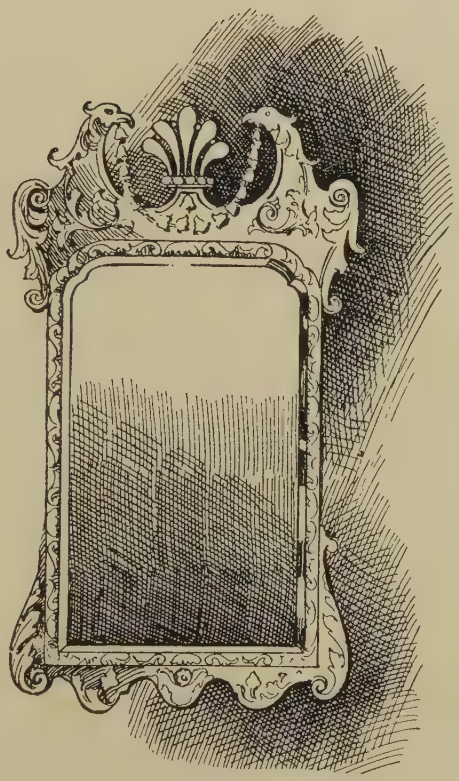
The fabrics that were used were Dutch, following

the Dutch Renaissance. That is a fact beyond question; the cabinet work, while not necessarily of Dutch make, had the Dutch feeling. There were no decorators of any fame during the reign of Queen Anne; the times were inauspicious.

The four pieces in the group which we reproduce are from the files of an old cabinet-maker, and are supposed to be examples of Queen Anne work; but I regard them as Dutch. The mirror is a little less so, but the Dutch shape is there.

As an example of the close relationship of the Dutch and English, not only during the Queen Anne Period, but in the Elizabethan Period as well, I would call attention to the illustrations on pages 156 and 157, which I have taken from Das Mobel, an authority upon Dutch art; and this publication describes the rooms as Seventeenth Century "*English treatments*, embodying Dutch principles." That tells a whole story, like a chapter on commercial relations, and accounts for much that is confusing in attempting to analyze Dutch and English decorations during the Seventeenth Century.

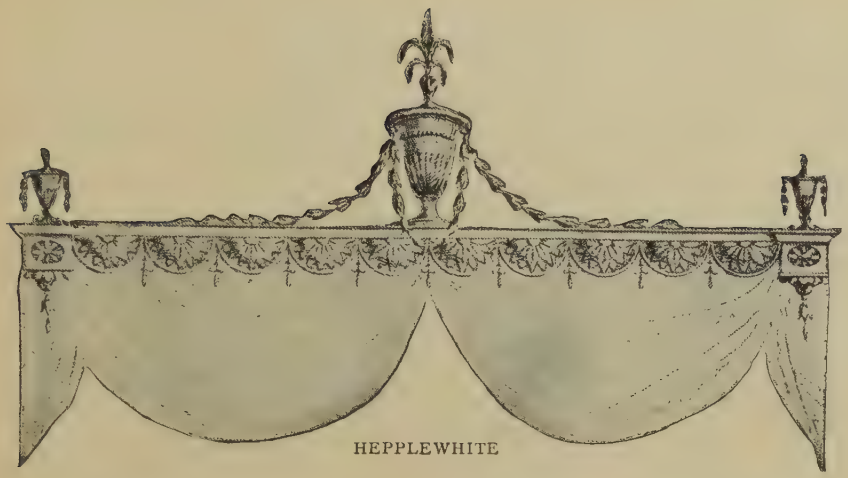




QUEEN ANNE



IN THE DAYS OF HEPPLEWHITE



HEPPLEWHITE

GEORGIAN PERIOD.

1714–1820.

ALTHOUGH the Georgian Period starts with George I there was no development of this style, as understood to-day, until the time of George III. It was during this period, 1760 to 1820, that Sheraton, Chippendale, Manwaring, Adam and Hepplewhite produced the decorative styles which are grouped under the general term Georgian, as understood in this country.

During the time of William and Mary, preceding the reign of George I, a great deal of Dutch furniture was brought into England, and it was this class of furniture which Chippendale took for his models. The Dutch style was stolid and massive, but the lines and the curves were closely followed by Chippendale in work of a lighter character.

Chippendale, Sheraton and Hepplewhite were three of the most famous cabinet-makers and designers of the Georgian Period. They were pioneers.

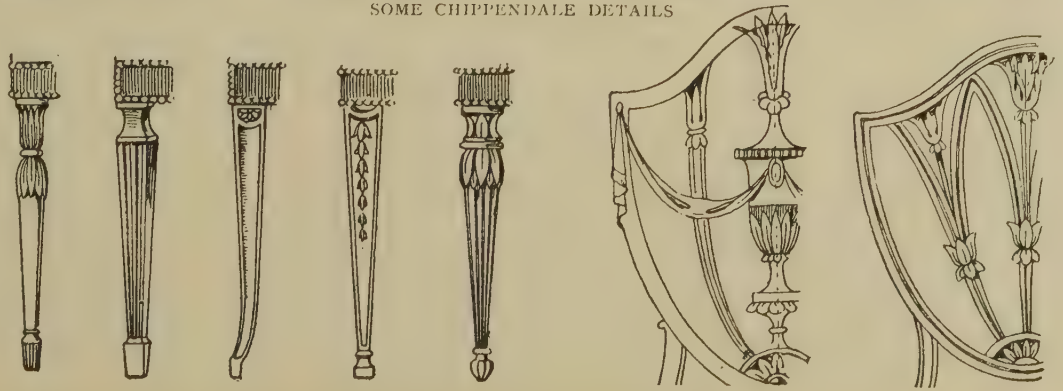
Chippendale, in his early work, adopted the cabriole leg of the Dutch, to which he added the unmistakable French back.

Later he abandoned this style for one of greater delicacy.

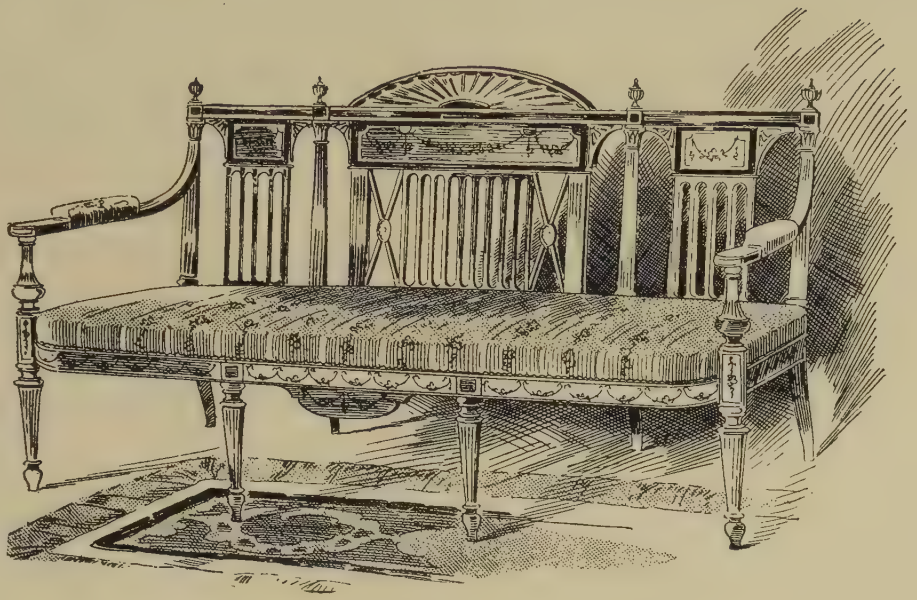
Sheraton was a marqueterie worker, first and last, and obtained his effects by inlays on a flat surface; thus, his chairs frequently had square legs.



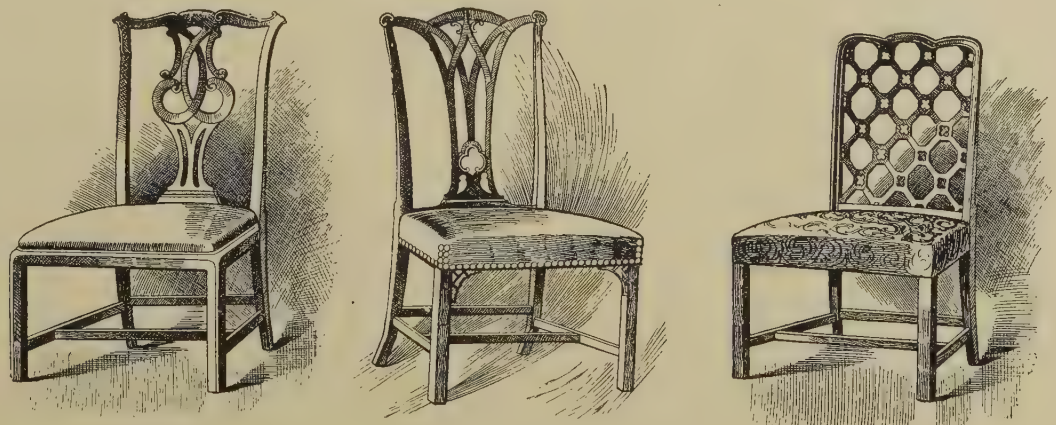
SOME CHIPPENDALE DETAILS



HEPPLEWHITE DETAILS



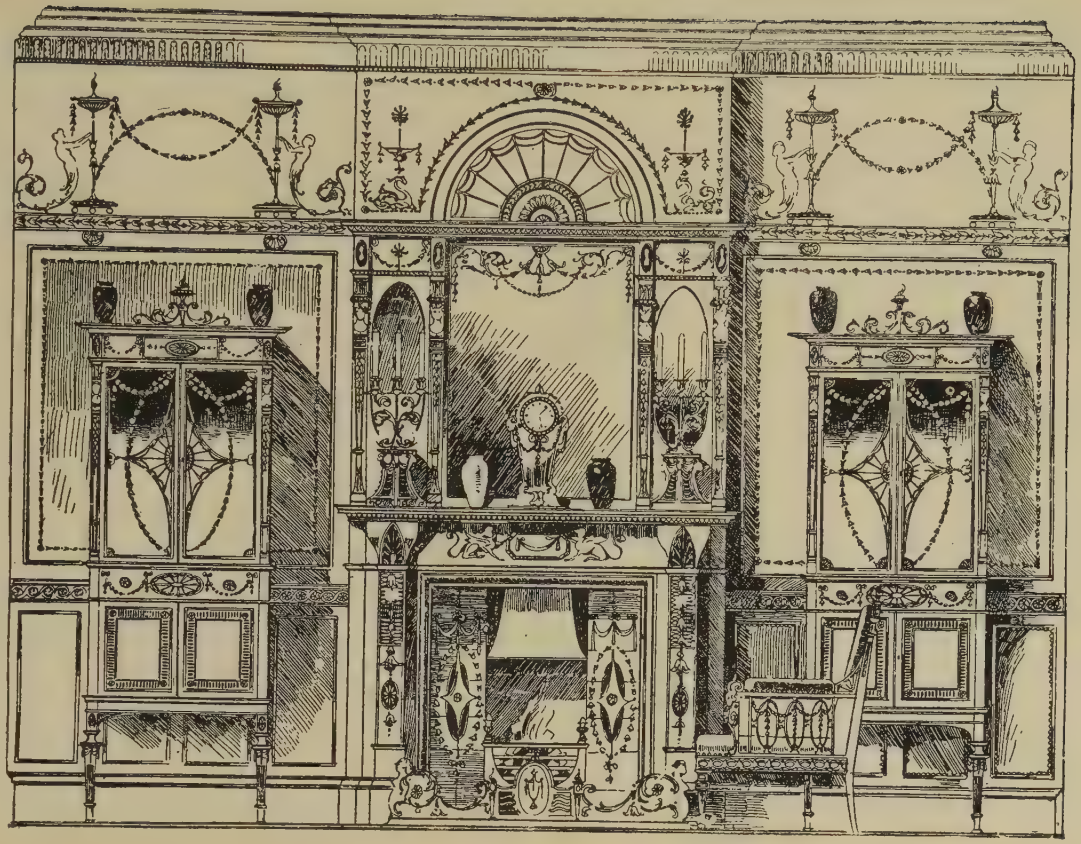
SHERATON SETTEE



CHIPPENDALE



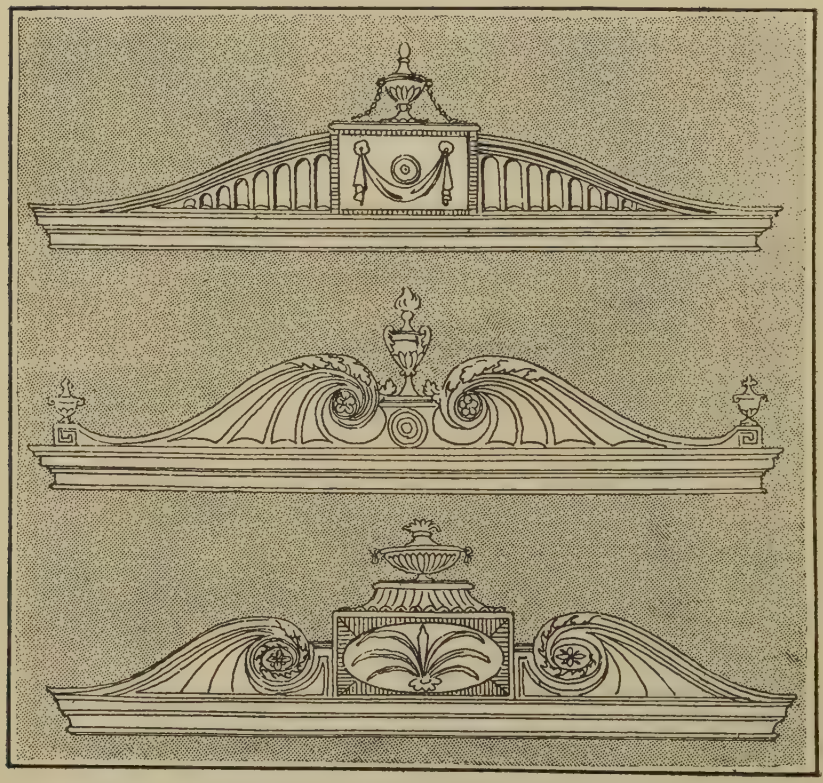
ADAM STYLE, ROMAN INFLUENCE.



THE ADAM

Hepplewhite came to the front at a time when the fashionable world became tired of Chippendale and Sheraton and wished for something different, and it was easy to give this difference because Chippendale had departed from the delightful simplicity of his early efforts and his work was becoming full of the details of Louis XV. In some cases he went into Chinese effects.

The styles which were simple were over-ornamented by Sheraton inlays. The styles not thus ornamented were extravagant with rococo details, so that Hepplewhite, following the Transition Period in decoration as evolved by the French, produced designs which were of classic origin.



ADAM, BETRAYING STUDY OF THE ROMAN.

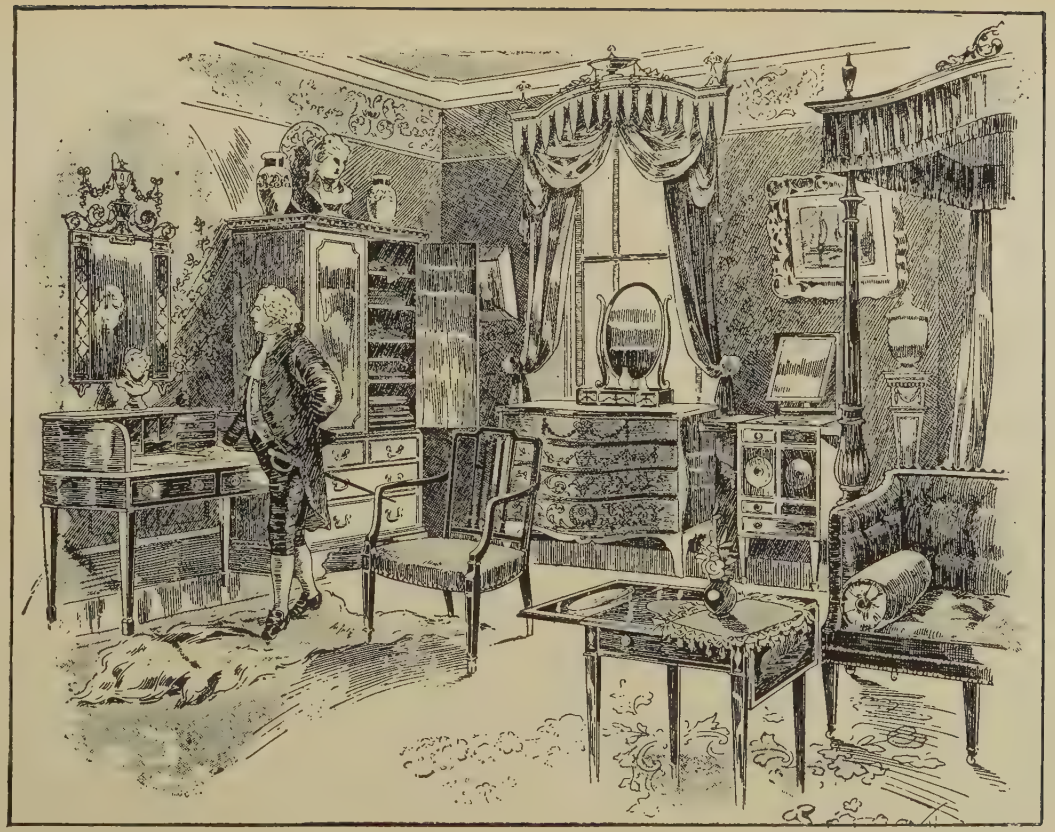
Here and there we note, however, the introduction of the Prince of Wales feathers; due to the patronage which the Prince of Wales extended to him.

The Hepplewhite style may be recognized by its purity. I speak of Chippendale, Sheraton and Hepplewhite not as individuals alone, but as illustrating three pronounced styles. There were other decorators, other cabinet-makers, whose work was doubtless quite as good; but they followed or adapted.

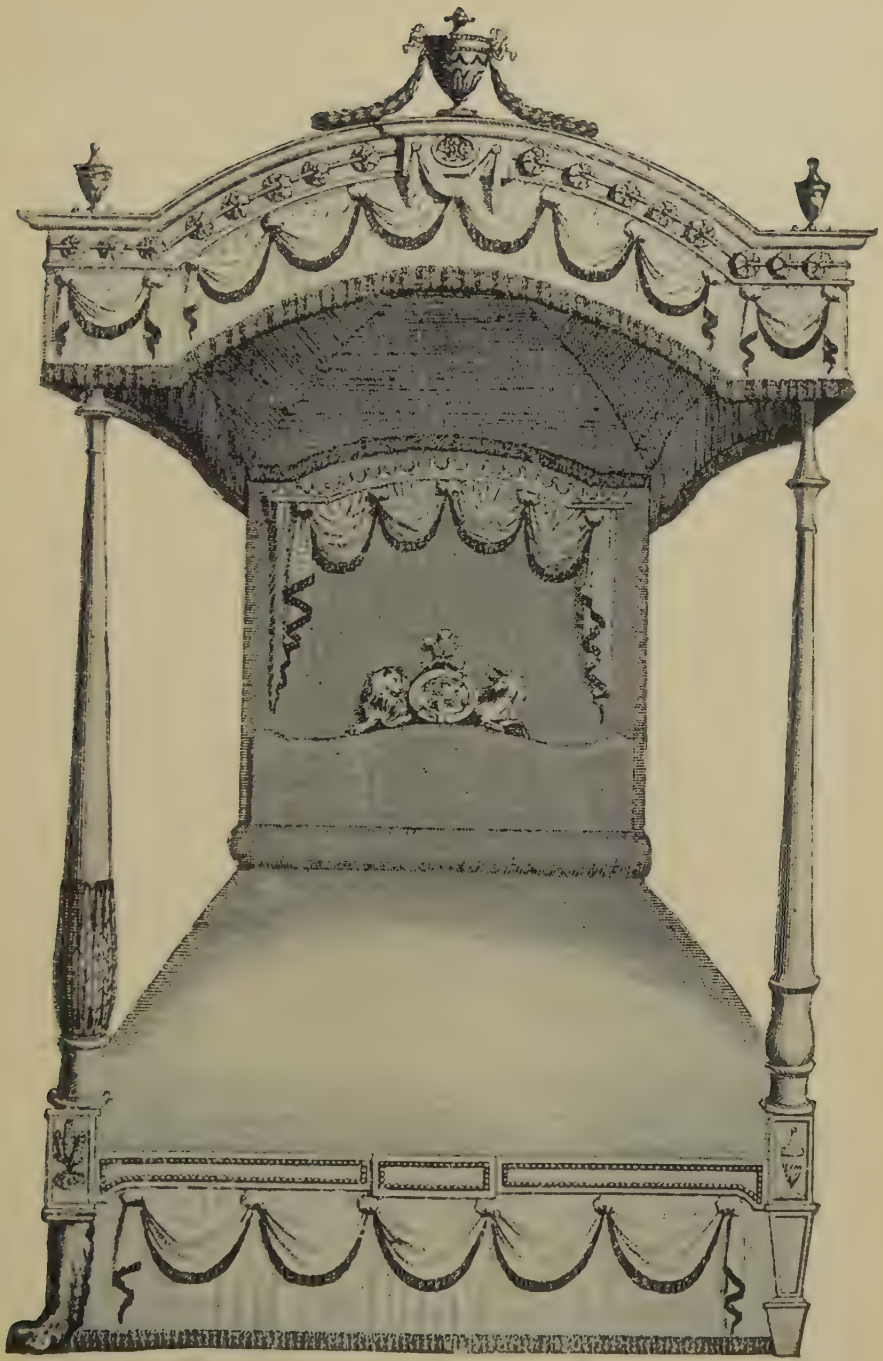
While it cannot be denied that although the early work of the Georgian Period was influenced by the Dutch, the succeed-



AN OLD SHERATON PIECE



THE CHAIRS AND DESK SHERATON. THE OVERDRAPERIES, BED AND MIRROR HEPPLEWHITE,



A HEPPLEWHITE BED

ing and closing Periods of that era were influenced by the French. Even the work of Adam and Hepplewhite, suggesting, as they do, a study of the classics, suggested, also, the influence of Louis XVI and the Directoire or Transition Periods.

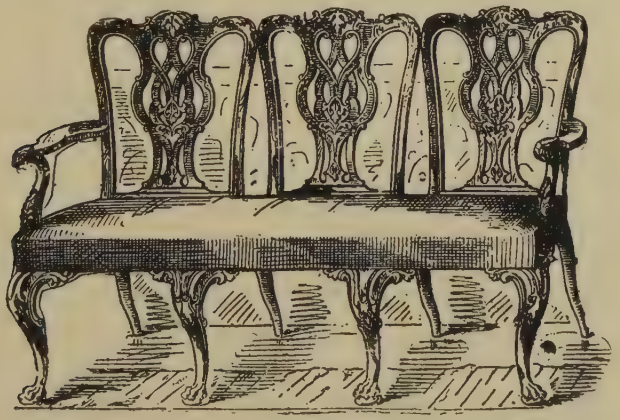
Upon Chippendale's early work the fame of the cabinet-maker will always rest.

While it was an adaptation of the Dutch, it was more original in that form than in later years when extravagantly French. A very clear idea of the distinguishing points in these three styles may be had by a study of our illustrations.

Hepplewhite's work is easily traced.

He followed the daintiness of the Adam style, and the Adam style was largely classic. In the application of inlays it was necessary for Sheraton to have a square surface, and, therefore, the work that was undoubtedly Sheraton's we find contains little carving, for Sheraton depended for his effects upon inlays.

Indeed, where Hepplewhite and Chippendale find grace of design in carved chair backs and legs, Sheraton confined himself to marqueterie. Wherever you see the influences of the Chinese, as frequently expressed in Chippendale's work, it is explained by the introduction of Chinese art during the time of George III by Sir William Chambers.



CHIPPENDALE.

BIOGRAPHICAL.

ADAM.—Robert Adam, the originator of the style bearing his name, was born 1728, at Fife, Scotland. His father was an architect. In 1754 Adam visited Italy, where he spent three years, returning with an enthusiastic appreciation of pure Roman art. In 1762 he was appointed architect to King George III. All his work bears the impress of the Greek, and is characterized by lightness and elegance. He was aided by his brother James, and with him published several volumes of designs, 1773–78. Both brothers died in 1792. Notable details of his style are geometrical panelings of hexagons, octagons and ovals, enriched with conventional renderings of acanthus and olive leaves arranged in small units and repeated over the whole surface.

CHAMBERS.—Sir William Chambers, R. A., born at Stockholm 1726, died at London 1796, was considered the "oracle of taste" in the eighteenth century. He was an architect of great ability. Early in the century he traveled in China and on his return the Chinese style became the fad in England in furniture and decoration, being eagerly adopted by Chippendale and other cabinet-makers, and raging unabated until Robert Adam, twenty-five years later, introduced a more classic style.

CHIPPENDALE.—Thomas Chippendale, the noted English cabinet-maker and designer, was born in Worcester. His father was a chair maker, and Thomas succeeded to the business, removing it to London. He was the earliest of the great English cabinet-makers, preceding Adam by twenty-five years. In 1754 he published a valuable work, "The Gentleman and Cabinet-Makers' Director," which was frequently re-issued, and to this rather than to any real superiority of his work is due the prominence of his name. Much of his authentic work is characterized by rococo details, which he freely borrowed from the French, but Chinese details predominate in many of his designs. The pagoda form is especially prominent in his cabinets, while in many of his chairs the backs and legs are attempted copies of Chinese lattice-work, done from descriptions given by Sir William Chambers. His work has no inlay nor veneer, is always solid mahogany, carefully selected to show the grain. It is interesting to note that, like many devoted art workers, he was at times in the direst poverty.

CIPRIANI.—G. B. Cipriani, a contemporary of Chippendale, the Adams and Hepplewhite, was an Italian artist, attracted to England by promises of employment offered by Chambers and others. He decorated not only walls and ceilings in the Adams' "compo" or gesso work, but painted ornamental cabinets, chairs and tables with the cupids and similar figures that were noteworthy in much cabinet work of the period.

ELIZABETH.—Queen of England, the last of the Tudor line, was born

1533, died 1603. She was the daughter of Anne Boleyn and Henry VIII, and succeeded the latter on his death, 1558. Elizabeth never married, but her long reign was a period of great commercial enterprise and literary and artistic activity. Elizabethan decorative features derived much of their spirit from the Renaissance in Holland, and show Renaissance details often grafted on Gothic architectural features. The result is a certain nobility and solidity. Elizabeth died 1603, and was succeeded by James I, with whom the Jacobean Period began.

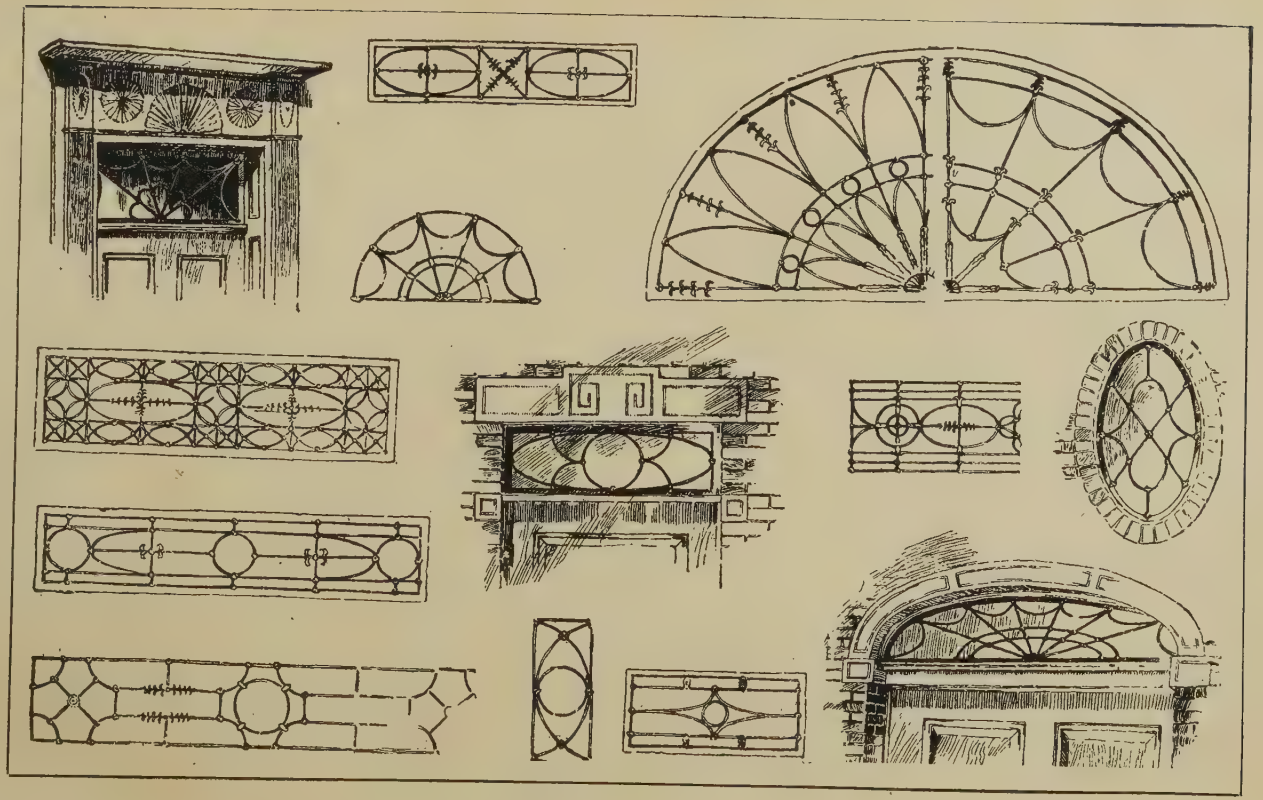
HEPPLEWHITE.—A. Hepplewhite, an English designer and cabinet-maker of the reign of George III, published a book on cabinet work and designs in 1789. He was a contemporary of Sheraton, and with him shows the influence of Chinese art in his work. His productions are less ornate than Sheraton's, but it is known that he made a specialty of painted or japanned furniture finished with a lacquer, and often enhanced with paintings in the French or Chinese style. Of his life little is known.

JAMES I, King of England (James VI of Scotland), born 1566, died 1625, was called to the English throne on the death of Elizabeth in 1603. His reign, while politically narrow, was broad in art and literary influences, and largely carried forward the work begun by Elizabeth. Italian influences, however, succeeded the Dutch influences that had dominated Elizabethan decoration. To Inigo Jones this influence was largely due, but no less to the Catholic sympathies of the monarch. During his reign a tapestry manufactory was established in England.

JONES.—Inigo Jones, a noted English architect, was born at London 1573, died there 1652. For many years he resided in Italy, especially in Venice, and on his return he planned and carried out many of the finest buildings erected in the Jacobean Period (James I and Charles I). He became involved in the political troubles of the time, and died of grief, poverty and old age.

MATILDA.—Matilda, queen of William the Conqueror, whom she married about 1053, died November 3, 1083. The date of her birth is unknown. She is said to have embroidered the Bayeux tapestry about 1066. It is a strip of linen 231 feet long and twenty inches wide, preserved in the Library at Bayeux, France. This so-called tapestry is in reality an embroidery, and shows episodes of the Norman Conquest of England.

SHERATON.—Thomas Sheraton, the famous English cabinet-maker and designer, was born 1751, died 1806. He was the last of the great eighteenth century designers, closing what was known as the Chippendale Period. His first work, "The Cabinet-Makers' and Upholsterers' Drawing Book," was published in 1791, followed by the "Cabinet-Makers' Dictionary," 1803; "Designs for Household Furniture," 1804, and "The Cabinet-Makers', Upholsterers' and General Artists' Encyclopedia," 1804.



COLONIAL DETAILS

AMERICAN COLONIAL.

1714—1820.



THE Georgian Period strictly, was the Period between 1714 and and 1820, covering the reigns of George I, George II and George III. It was fully developed in time of George III. Our Colonial tastes were more simple—more directly following the unadorned Greek.

In architecture it was distinctive, although in furnishings it was less pronounced, for our furnishings were largely imported.

To understand this one must understand something of the early settlement of the United States. John Fiske, the eminent historian, says in his "Beginnings of New England": "The Puritan exodus of New England, which came to an end about 1640, was purely English. Like the best part of the emigration to Virginia it consisted largely of country squires, thrifty and prosperous."

Esther Singleton, in "Furniture of our Forefathers," refers to the furniture imported by the wealthy settlers of Maryland and Virginia as of excellent style, and Edith Wharton and Ogden Cogman, in a book profuse with illustrations of our Colonial homes, says, "Colonial architecture of America was a modest copy of Georgian models." So it is fair to presume that things made in England for the English, may be

properly termed Georgian, but where modified by American taste they may properly be called Colonial. To comprehend the character of our Colonial furnishings it is well to follow John Fiske a little further: "The best part of the New England emigration consisted of people prosperous in their old homes, from which their devotion to an idea made them voluntary exiles."

William Stoughton writes: "In 1688 God sifted a whole nation that He might send choice grain into the wilderness." Again, quoting from the historian, Fiske: "Up to 1688 there were 26,000 New Englanders, and from this number in the following one hundred and fifty years there have descended at least a quarter of the present population of the United States—20,000,000 descendants."

The laws of the early colonies were discouraging to the poorer people, who went to the Barbadoes, Honduras or elsewhere. Even as late as 1714 the immigration laws of the New England Colonies were strictly enforced, forbidding one to enter who was unable to furnish proof of financial responsibility or was not employed or in some manner vouched for.

A resumé of these facts seems necessary in order to establish the fallacy so frequently indulged, that there was no decorative taste in America and that the people of the Colonial times were a struggling, indigent class.

On the contrary, in the latter days of the reign of George III, there was much wealth in the colonies, measured by the standard of wealth in those days; but the decorative tastes of our people were for a form of simplified design.

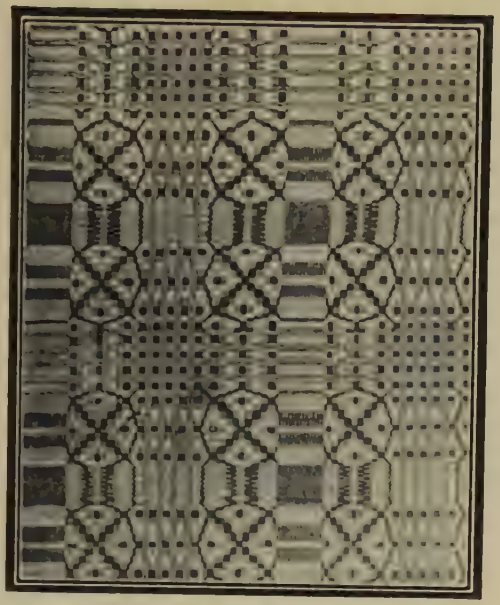


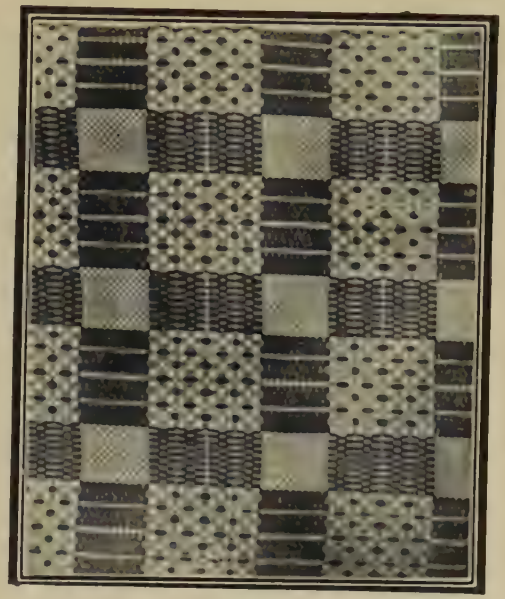
JOHN HANCOCK'S TABLE.

Alice Morse Earle, in her book, "Homes of the Colonists," speaks of the fashionable social life which centred about our royal



"THE DRAPERIES STRICTLY COLONIAL"

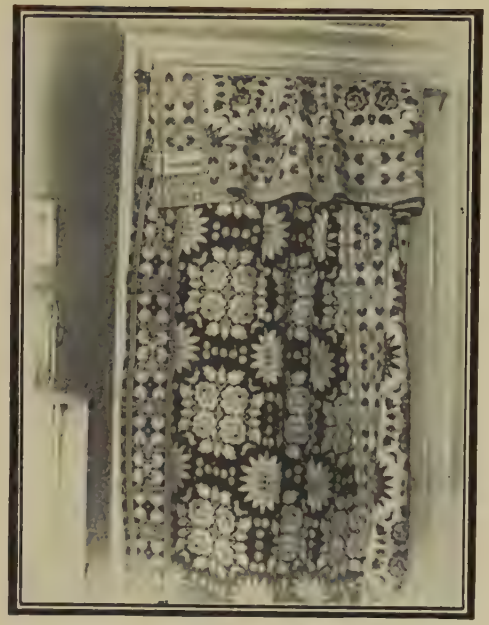




TWO EXCELLENT SPECIMENS OF NEW ENGLAND WORKMANSHIP



FACE AND REVERSE OF A QUILT.

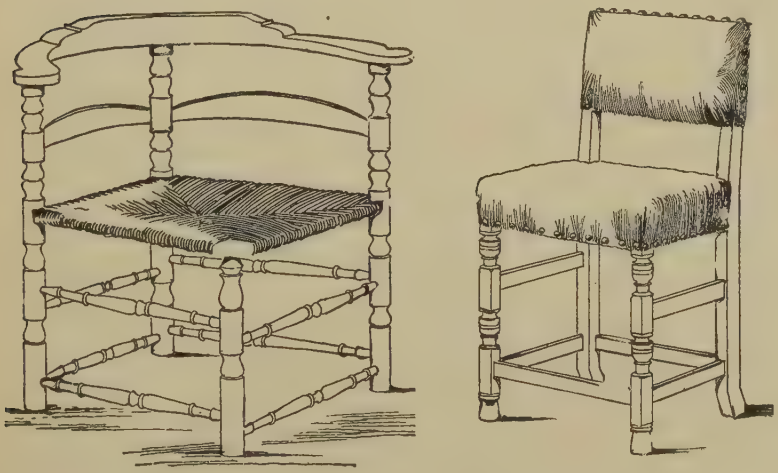


SHOWING "PINE TREE" BORDER

governors, and she says that "early in 1700 the pride of the wealthy found expression in handsomely decorated homes;" In Maryland and Virginia, where the high Church of England and Catholic people settled, there was an aristocratic tendency, the happy combination of climate and agricultural products enabling the people to support a generous style of living as landed gentry, and throughout this section of the colonies one frequently met with the very best examples of imported furnishings; but they were always of a simple character.

It would be a pleasant task, had I the space, to illustrate some of the delightful American homes of one hundred and fifty years back. Much has been written about beautiful Mount Vernon, but Washington's old home was insignificant when compared to Lower Brandon and Upper Brandon, the home of the Harrisons, in Virginia; or, Westover, the home of the Byrds; or Shirley, built in 1650, the home of the Carters, regarding which, and hundreds of other delightful dwellings, we commend the reader to the study of Colonial homes by Marion Harland.

In defining the character of Colonial furnishings one must



FROM MEMORIAL HALL, DEERFIELD, MASS.

consider the character of the early American people as well as their relations with the mother country.

The people of New England, who braved for the sake of religion the severities of those fearful Winters of 1620 and had hardly established a foothold before they built, in 1636, Harvard College, were of a serious, even austere, temperament, and this temperament was reflected in the character of their furnishings.

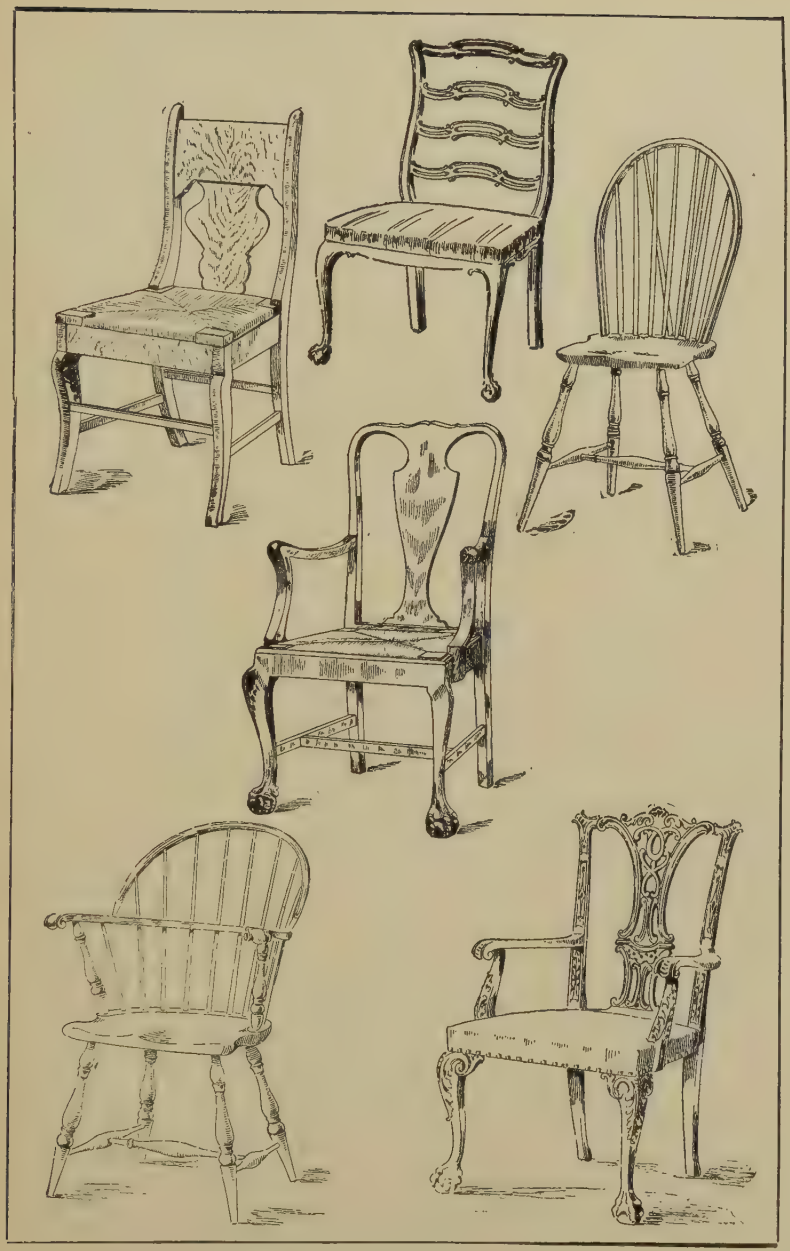
New York was of Dutch origin, and so the Colonial furniture of New York was by no means Georgian—we may properly term it Colonial Dutch. The early French influences, arising from the settlement of the Huguenots in this country, had very little effect upon the furnishings. Whatever sentiment may have existed and might encourage the use of French furniture was counteracted by the religious character of the people, for their tastes were offended by the garishness of French style.

English cabinet-makers and decorators acknowledge the differences between the Georgian and the Colonial. They frequently say to the American buyer in showing their goods: "Here is something that will go very nicely with your American style, your Colonial."

But, nevertheless, there is a superficial class in the world who are apt to inquire with arched eyebrows: "We thought the Colonial was an exceedingly refined type; how could such a type have originated in America one hundred and fifty years ago?"

In a great republic, where we honor deeds, not titles, and where we revere the memory of the founder of Maryland as an intrepid pioneer rather than as Lord Baltimore, the gentleman, and where William Penn is known as the Quaker leader and unknown as the son of Sir William, the Admiral of the King's Navy, it is not perhaps strange for the uninformed to doubt; but there were thousands in this country during Colonial times as well born and as well bred as Lord Baltimore and Sir William Penn. In every village and town there was the same class of landed gentry who resided in England. In the large cities there was the same court society centred around the representatives of the Crown.

I have not the space to go into the matter further than to



SOME COLONIAL TYPES

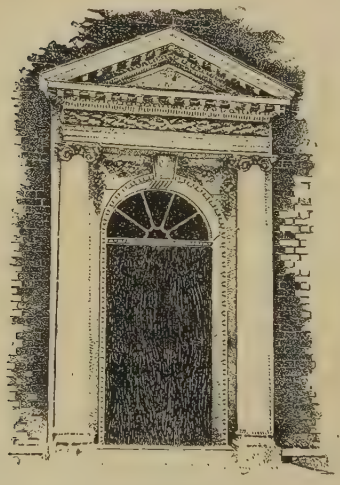
explain that it was this element that came over here with land grants, and was actuated by a love of the pioneer life or a desire to escape religious persecution, which left the imprint of refinement upon the furnishings of the day, known as the Colonial.

I illustrate two characterizing types of the architecture of early days; one the doorway in the Harwood House, Annapolis, the other a doorway of an old house in Alexandria.

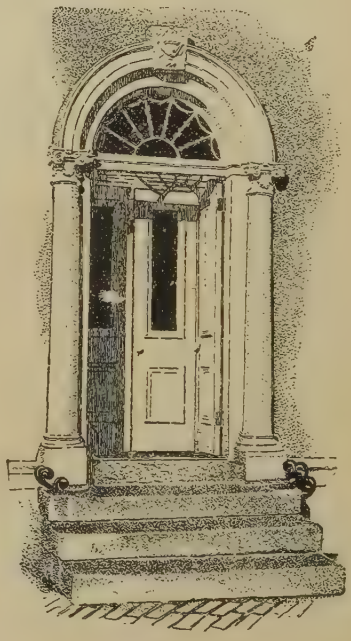
The interior furnishings are carried out in the same form. They are delightful types, almost classic.

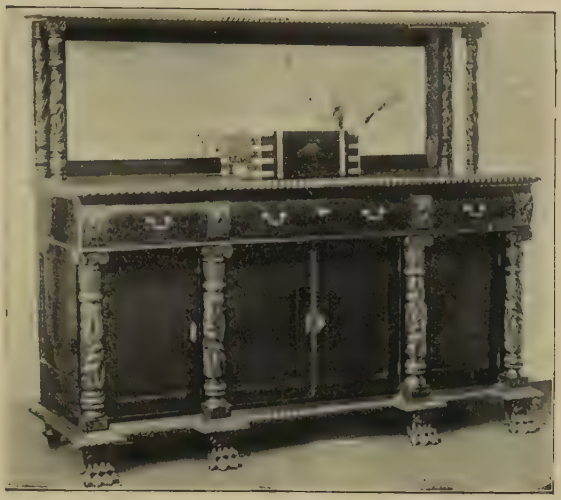
We followed the teachings of Inigo Jones, who studied the Italian master Palladio, whose classic style in later years was readily adopted by the American Colonists, who wrought in wood what the Greeks carved in stone.

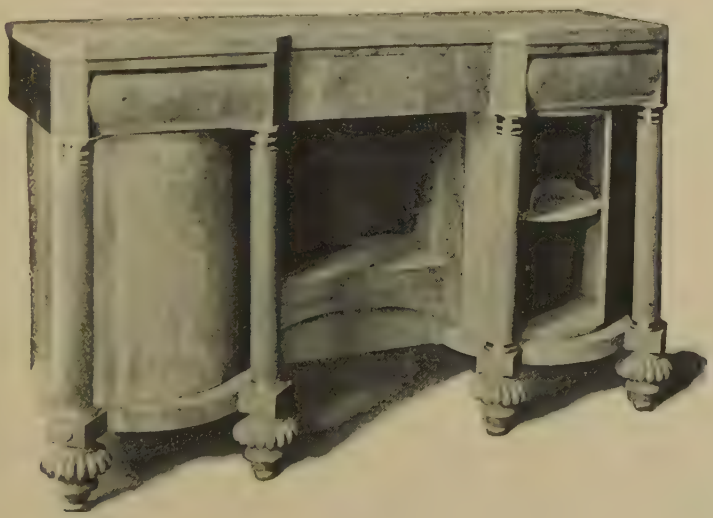
Our furnishings were not manufactured in this country, so we had to depend upon the foreign article and take what we could get. A very interesting collection of illustrations, particularly furniture, of Colonial times has been published by A. C. Nye.



HARWOOD HOUSE.







COLONIAL

VICTORIAN.

1837–1901.

The death of Queen Victoria marked the end of what we may call the Victorian Period. Following the Georgian, the designers of England introduced many ideas that were regarded as original but were far from beautiful. In furniture they pulled down all that Chippendale, Sheraton and Hepplewhite had built up. They interpolated all sorts of preposterous details. Occasionally some one attempted a reformation and, on one occasion, the introduction of the Gothic was seriously attempted, but failed; it was too good for the times.

The age of machinery and cheap woodwork brought about economies wherein the mechanic, not the cabinet-maker, the mill superintendent, not the designer, struggled more for the utilization of all odds and ends of the shop than for the presentation of any propriety of design.

The mill man felt that to throw out any of the refuse turnings of the establishment was a waste; so the effort to utilze these scraps was a constant menace to good style.

Meantime Ruskin, Morris and his friends were steadily working for honesty of construction and pure decoration. So also there were efforts to propagate some special craze, but they were soon abandoned. The Japanesque was a temporary fad and the sunflower craze and an era of fans and paper parasols and one-legged storks followed.

In brief, the Victorian era may be summed up as an era of experiment in which nothing of lasting consequence developed; all that has been accomplished that is good has been simply in the line of reproductions on the part of such students of the old masters as Burne-Jones, Morris, Ruskin and Crane.

BIOGRAPHICAL.

ANNE.—Queen Anne, of England, was born 1664, was crowned March 8, 1702, and died August 1, 1714, succeeding William and Mary. The style commonly bearing her name really belongs to a later period, and reached its best in the early years of George II. The style actually prevailing during her reign was a mixture of the Stuart and Dutch, for Dutch furniture and details were largely introduced in the reign of William and Mary.

BEARDSLEY.—Aubrey Beardsley, an English artist, was born August 24, 1872, and died 1898, when twenty-six years of age. His peculiar style of drawings and unique colorings did more to introduce the style known as Poster Art than the work of any other man. He was a pioneer. He was early influenced by a love of the grotesque in Japanese art, and later became an ardent admirer of Burne-Jones, and, combining the two, produced what is now known as the Beardsley style. His work was too extreme for real decorative purposes, but served to introduce the work of other less unique poster-decorative artists.

BURNE-JONES.—Sir Edward Burne-Jones was born at Birmingham, England, 1833, died 1898. Educated at Oxford, where he was a fellow student with William Morris, he went to London in 1856 and became a student of Dante Gabrielle Rossetti. He has been called the greatest painter the world has known since the fifteenth century. At first following Rossetti's style closely he soon formed a style of his own, idealizing beauty to a greater extent than even the Romanticists and Pre-Raphaelites. Always a friend of Morris, in 1861 he became one of the founders of the house of Morris & Co., and his art contributed greatly to its success. He was made a baronet in 1895. His art covered all fields. He made designs for painted glass, book illustrations and ornaments, designs for tapestries, tiles, friezes, mosaics, embroidery, iron-work, furniture and furniture decorations.

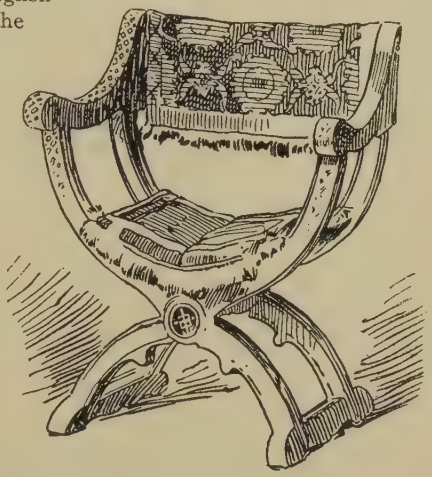
CRANE.—Walter Crane, born at Liverpool 1845, is one of the leading exponents of the outgrowth of the Morris school in England. An artist of the highest ability, he has devoted much time to purely decorative work in designing textiles and wall-hangings.

JONES.—Owen Jones contributed much to the decorative arts in the publication of his celebrated book, "The Grammar of Ornament." He was by profession an architect. Born, 1809; died, 1874.

LIBERTY.—The name of an English dealer in decorative furnishings. He was a fine judge of color and effect, and for many years past certain colors selected by him have been named after him. We hear of Liberty silks, Liberty velvets, but they refer simply to the selections of design, but generally of color made by him as a buyer.

MORRIS.—William Morris was born near London 1834. He was educated at Marlborough College and at Oxford, where he became intimate with Burne-Jones. He was a poet and lover of art, and having large wealth he became disgusted with the shoddy conditions into which the English arts and crafts had fallen, and founded the firm of Morris & Co. in 1861, calling to his aid the best workmen and designers of the day. Printing, book-binding, textiles, wall-papers, stained glass, etc., received his attention, and the impetus given English decorative art is still carrying it forward. He died in 1896.

PADUA.—John of Padua became the architect of Henry VIII of England and introduced the English Renaissance. Being an Italian the English Renaissance naturally adopted many Italian details like the English chair here illustrated, similar to the chair illustrated on page 120.



PUVIS DE CHAVANNES.—Pierre Puvis de Chavannes, born at Lyons, December 14, 1824, was a French decorative painter, the founder of a new school of decorative art. The pupil of Couture and Henri Scheffer, he soon departed from their restrictions and introduced his own ideas. These may be briefly stated as color rather than form, effect rather than accuracy, his claim being that decoration should appeal rather to the eye than the intellect. For years scoffed at, he at length was recognized by the French government, and his ideas are now generally accepted by modern decorators. One of his large decorative works may be seen in the Boston Public Library.

RUSKIN.—John Ruskin, famous as an art critic and reformer, was born at London, 1819, died 1899. In 1843 he published "Modern Painters," in which he defended Turner and the modern school. Like Morris, Ruskin was an apostle of honesty in decoration and construction, and his many works greatly aided in reforming English decorative art.

AMERICAN MODERN.

To-day we are a country in touch with the world; our wonderful resources and our progress have broadened the mind, and we are adapting the best of all periods, just as all nations before us adapted from earlier sources. In the higher arts, in sculpture, architecture and mural decoration, we have done much to be proud of, and the work of our modern artists may very properly be given a high place on the scroll of fame.

Abbey.—Edwin Austin Abbey, an American artist and mural decorator, was born at Philadelphia, 1852. He is principally known as an illustrator, but among his best known works is the series of mural decorations in the Boston Public Library illustrating the search for the Holy Grail. Mr. Abbey now resides in England, where, in conjunction with F. Brangwyn, he has prepared designs for a number of panels for the Royal Exchange, London.

Blashfield.—Edwin Howland Blashfield was born at New York, 1848, and educated at the Boston Latin School. In 1867 he went to Paris and studied under Léon Bonnat and Gérôme. He is one of the leading mural decorators of the period. Among his prominent works are a series on the "Progress of Civilization" in the collar of the dome of the Congressional Library, a circular panel in the same dome typifying the Human Understanding, and a panel in the Appellate Court Building, New York. He also painted, 1897, the overmantel decoration for the Vanderbilt Mansion; in 1895-1896, the ceiling of the Drexel Library, Philadelphia; in 1897, the Astoria Hotel ball-room ceiling, and later the decorations of the Lawyers' Club, New York.

Blum.—Robert Frederick Blum, born at Cincinnati, 1857; he has done some excellent mural decorations of late years. The two large panels in the Mendelssohn Club, New York, may be mentioned as typical of his style.

Cox.—Kenyon Cox, born at Warren, Ohio, 1856, son of Jacob D. Cox. He studied in Cincinnati, Philadelphia, and in 1877 in Paris, under Carolus Duran, Cabanel and Gérôme. In 1883 he established himself in New York. He did two large panels in the Congressional Library typifying Science and Art, and five panels in the Appellate Court Building, New York.

DIELMAN—Frederick Dielman was born in Germany, 1848, but was taken in his early childhood to Baltimore. He was educated in Munich under Diez. The mosaic panels, "Law" and "History," in the Congressional Library are his work.

FOWLER.—Frank Fowler, a native of New York, studied art in Florence under E. White and in Paris under Carolus Duran, assisting the latter in painting the Gloria Mariæ Medicis, a fresco for the Museum of the Luxembourg.

GARNSEY.—Elmer E. Garnsey, who was in charge of the conventional color decoration of the interior of the Congressional Library, also aided in the decoration work of the Chicago World's Fair, the Boston Public Library and the Carnegie Library at Pittsburg.

LA FARGE.—John La Farge is one of the most striking and original figures in American art, and is, before all else, a colorist. In 1869 he was elected a member of the National Academy, and since that day has been a strong factor in American decoration. He executed the frescoes in Trinity Church, Boston, besides others, but is well known as a worker in stained glass, his windows comparing favorably with the best the world has produced.

LOW.—Will H. Low was born in Albany, 1853, and was a protege of E. D. Palmer. He went to Paris in 1873 to study under Gérôme, and later under Carolus Duran. His work may be seen in the decorations of the Hotel Manhattan, Waldorf-Astoria, etc.

MACMONNIES.—Frederick William MacMonnies, born at Brooklyn, 1863, is a well-known American sculptor. He studied at New York, Paris, Munich and London. While working principally "in the round," he has done much decorative work, including the fountain at the World's Fair, Chicago, and one of the bronze doors of the Congressional Library. He is best known as the sculptor of the Bacchante and Nathan Hale, both in New York.

MAYNARD.—George W. Maynard is a native of Washington, and studied in Rome, Florence and Antwerp. In the Congressional Library may be seen four of his wall panels, "The Discovery and Settlement of America," and four ceiling figures.

MELCHERS.—Gari Melchers, born at Detroit, 1860, in 1877 studied in Düsseldorf, going to Paris in 1881 to study under Boulanger and Lefebvre. His contributions to mural decorations include two panels in the Congressional Library, "Peace" and "War."

MOWBRAY.—H. Siddons Mowbray, born at Alexandria, Egypt, 1858, is an American painter and mural decorator. He studied in Paris under Léon

Bonnat. His latest decorative work is a frieze in the Appellate Court Building, New York.

PEARCE.—Charles Sprague Pearce was born at Boston and studied under Bonnat at Paris. He is a well-known American decorator and painter, and is represented in the Congressional Library by six panels portraying "The Family."

TIFFANY.—Louis C. Tiffany, born at New York, 1848, was a pupil of George Inness and studied in Paris under Léon Bailly. After gaining an excellent reputation as a painter in oils, Mr. Tiffany turned his attention to the applied arts, and has done much to further the good name of American design. He became well known as a manufacturer of windows in opalescent glass and of mural decorations in Byzantine glass mosaic, and through this turned his attention to the construction of articles of utility, thus producing Favrille glass.

TURNER.—C. Y. Turner was born at Baltimore, 1850. He studied in New York and with Laurens, Munkocsy and Bonnat in Paris. Besides two lunettes in the Appellate Court Building, New York, Mr. Turner has done many other mural decorations, and was appointed director of color for the Buffalo Exposition.

VEDDER.—Elihu Vedder was born at New York, 1836, and studied in Paris and Italy. He made an enviable reputation by his illustrations for Omar Khyyam and as a mural decorator. In the Congressional Library may be seen five panels representing the Government of the Republic and a large mosaic, "Minerva."

WALTER.—Thomas N. Walter was born at Philadelphia, 1804, and began to practice architecture 1833. Among his works are Girard College, the extension to the Capitol at Washington and the dome thereof, the Treasury Building, the wings of the Post Office Building and the Patent Office at Washington.

WARNER.—Olin Levi Warner was born at Suffield, Conn., 1844, died at New York, 1896. He was in turn artisan, telegraph operator and designer of silverware, and at twenty-five went to Paris and studied under Jouffray. He designed two of the bronze doors of the Congressional Library, the subjects being "Tradition" and "Writing."

RICHARDSON.—Henry Hobson Richardson, born at New Orleans, 1838, died at Boston, 1886, was an American architect, receiving his education in Paris. He was the designer of Trinity Church, Boston, the City Hall and State Capitol at Albany.

RIED.—Robert Ried is one of the prominent mural decorators of the present day. His art may be seen in a frieze in the new Appellate Court

Building, New York, and in four circular and five octagonal panels in the Library of Congress.

SARGENT.—John Singer Sargent, born at Florence, Italy, 1856, was a pupil of Carolus Duran. In 1878 and 1881 his work was honored by the Paris Salon, and in 1897 he was elected a member of the Royal Academy. While best known as a portrait painter, he executed a noteworthy series of panel decorations, "The Progress of Religion," for the Boston Public Library, as well as other works.

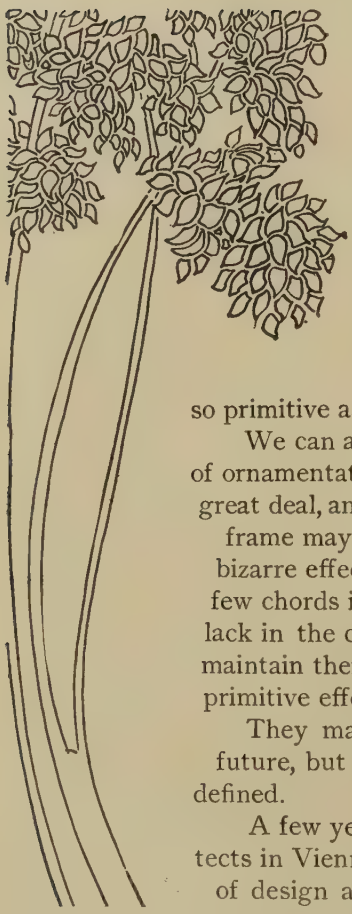
SHIRLAW.—Walter Shirlaw was born at Paisley, Scotland, and brought to America in 1840. He studied in Munich, and contributed eight ceiling panels, typifying the Sciences, to the Congressional Library.

SIMMONS.—Edward E. Simmons. An American decorator. Among many other notable works are nine panels in the Congressional Library and a beautiful panel in the Appellate Court Building.

The following are also well known as mural decorators, the majority being of the American National Society of Mural Painters: D. Maitland Armstrong, Herbert A. Adams, John W. Alexander, Owen Bowen, F. A. Bridgman, Bryson Burroughs, F. W. Benson, Frederick Crowninshield, Robert Dodge, W. L. Dodge, J. William Fosdick, W. L. Harris, R. H. Hunt, Otto Heinigke, John H. Johnston, Francis C. Jones, W. F. Kline, Bancel La Farge, Charles R. Lamb, Francis Lathrop, Joseph Lauber, Chester Loomis, Frederick Marshall, Frederick C. Martin, Willard Metcalf, F. D. Millet, Walter McEwen, Charles H. Niehaus, Harper Pennington, Hinton Perry, Bela L. Pratt, Herman Schladermundt, Robert V. V. Sewall, Charles M. Shean, J. Lindon Smith, Edw. P. Sperry, Abbott Thayer, William B. Van Inger, Henry O. Walker, Albert Weinert.

L'ART NOUVEAU.

1895.



NO. I

DURING the last few years, in England and in this country, "arts and crafts" exhibitions have been given under the auspices of designers and architects with a view to producing new examples of decorative treatment; but in the effort to follow styles that are "something different" because less ornate than the French or latter-day English, the results have been so primitive as to be in most cases freakish.

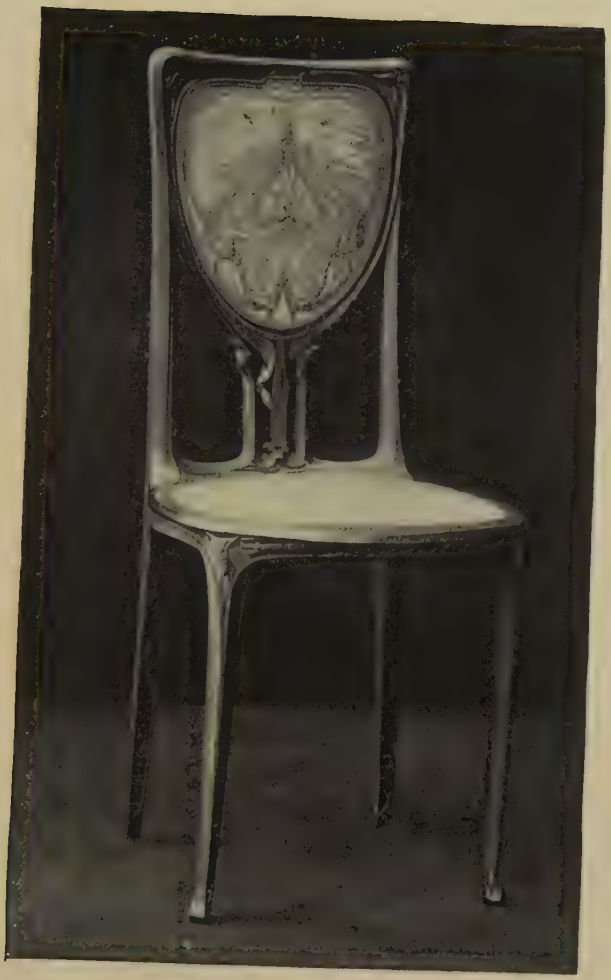
We can all understand that in the absence of ornamentation, color effects may accomplish a great deal, and that a crude greenish black chair frame may be upholstered in garish red and a bizarre effect produced much as the crash of a few chords in music startle and arouse you but lack in the charm of a complete melody; and I maintain there is no complete harmony in these primitive efforts of the arts and crafts societies.

They may lead to something in the dim future, but the path is at present very vaguely defined.

A few years ago a body of enthusiastic architects in Vienna, led by Wagner, produced a form of design arising from an odd use of natural



JAPANESE DETAIL OF L'ART NOUVEAU



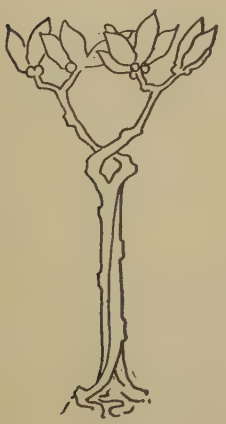
THE FRENCH TREATMENT



forms. The French developed this crudely defined style and called it *L'Art Nouveau*. It is impossible for one to determine the origin of L'Art Nouveau, but I maintain that the feeling is purely Japanese. The application is naturally different, and the *ensemble* effect is dissimilar because there is nothing in Japanese furnishings which permit of a direct comparison, excepting in the details.

The Art Nouveau chair cannot be compared with the Japanese chair, for there is so little furniture in the furnishings of a purely Japanese house that there is nothing with which to make a direct comparison; but the details seem to embody the Japanese freehand spirit in a manner so that these details shall balance.

Thus, the little illustrations upon this page in the Japanese would consist simply of a sprig or limb with budding leaves, but in the Art Nouveau spirit this design is repeated. Illustration No. 1 is copied direct from the Japanese, but if used in a repeat of the pattern we would have a complete Art Nouveau expression of ornament.



The large illustration upon the preceding page is also Japanese, but it is Art Nouveau in feeling.

In a room following the Art Nouveau principles the long stem lines of No. 1 or No. 2 would be applied to doorway and window frames; the plain stiff straight lines in cabinet work would be carefully avoided and the sweeping lines of nature would be followed instead.

It is none of it new.

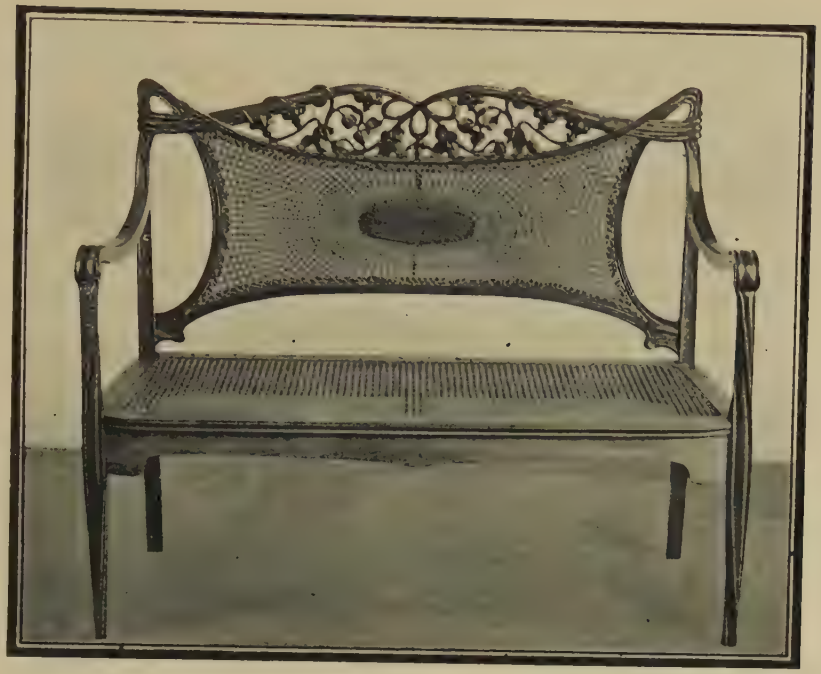
Years ago in this country before the Austrian, Wagner, ever dreamed of Art

Nouveau, Mrs. Wheeler, of the Associated Artists, introduced a form of design which was practically the same, and indeed some of the rooms decorated by her artists in the Vanderbilt mansion are to-day regarded as excellent examples of Art Nouveau; it was all simply her individual interpretation of the Japanese.

The term at present covers a multitude of abortive and crudely constructed designs, but out of the grotesquerie of it all there is emerging a type that is delicate and dainty and is bound to be lasting. Some of the most beautiful examples of Art Nouveau are those that have been produced in America. Indeed, the one illustration which I present is direct from the hands of an American manufacturer.



NO. 2



AN AMERICAN TREATMENT



IN CONCLUSION—ON THE ANALYSIS OF STYLE.

The student may be comforted by the reflection that there is so little purity of decorative style that it is always difficult, and sometimes impossible, to determine distinctly the Period of an art work; much that has been undertaken by the decorator has been accomplished at some period of transition; therefore, the best that is possible, when considering a style of the evolution stage, is to find an approximate analysis. Commercialism has been much deplored as a disturbing influence in art, but I take it, nevertheless, that commercialism is in fact the foundation. It is the stimulus which creates—like new soil, new seed. Art without commerce would be a miserable starveling.

It was the financial encouragement of the French Government that made the Gobelin Works what they are, but back still further Gobelin, the founder, was a commercial man, a dyer, a money-maker. Were it not for the traffic between the shrewd Dutch traders and the English we would never have heard much of the Eighteenth Century Sheraton, Chippendale, and the rest of them. Were it not for the commercial impetus of our American Exposition of 1876 Oriental art would be little known in this country. We frequently hear it said that it is commercialism which emasculates and confuses the distinctiveness of indigenous art.

It is true. There is no denying the fact. We send our agents to the Orient to buy art-ware for the American market

and they frequently dictate the style that will sell in the States; the English Government schools of Bombay teach the natives Indian art from an English standpoint; the jails in Agra were for years conducted by English superintendents; we know of one Scotch designer who is making the drapery patterns for a Japanese import firm. But this is the law of progress and applies to the artist as well as merchant.

When the Grecian workmen went into Rome the people cried out against them for disturbing their arts, but the Roman arts became at last better for the disruption; the Spanish arts were influenced by the Moors; the Russian by the Celts; the arts of all Europe were revolutionized by the Classic.

In brief, the history of all art is a history simply of evolution and the survival of the fittest.

As in the case of John of Padua, the Italian archichitect who established the Renaissance in England; or Fra Giacondo, who introduced the style in France, the admixture of the Italian with the English or French produced a form of decoration which, for a time, was weak and incongruous, but which grew at length to a vigor that was lasting; and it is during these periods of evolution that it becomes difficult for one to determine fixedly whether a style is French, or English, or Dutch, or Italian.

We note this in our analysis of the furniture of Queen Anne's reign; it is quite impracticable to determine whether it is Dutch or English, and whether English with Dutch influence or *vice versa;* so we approximate. Therefore, to the student I say, cultivate a study of relationship. There are only three primary colors. There are thousands of shades. There are only five architectural orders, but there are thousands of related parts, each, like the thousands of faces in a great city, springing from a different nation—a different parentage—betraying varied forms of character; and to determine character in design is very much like determining character in the human face: you can approximate, but you are not positive.

One may study expression and arrive at his deductions accordingly; and let us hope that this volume may assist to the right conclusions.

THE Chronological Table will assist one very materially. It will be seen, for instance, that Byzantine style was in reality founded by the Roman. Constantine, the Emperor, in 364, removed the capitol of the Roman Empire from Rome to Byzantium. He changed the name of Byzantium to Constantinople. This was about the period of the dismemberment of the Roman Empire. Constantinople became the capital of the Eastern Division, Rome became the capital of the Western Division, and the Eastern Division, taking in Greece, became what is frequently called the Greek Empire.

So here we have an understanding of the conditions existing which made much that was accomplished in Byzantium of Roman, as well as of Grecian, character.

Constantinople did not become a Turkish city until 1453.

We hear of Flemish and Dutch, and the terms are sometimes used synonymously. The Flemish were of Flanders, the Dutch of Holland. Holland at about 1580 included seven adjoining provinces, among them Flanders, and a great deal that was made in Flanders at this period was called Dutch. In the sixteenth century Holland was a highly prosperous country and its ships carried its manufactures all over the world. So great were its exports into England that for a time the English were greatly influenced by the Dutch style of things; and to this day we find it difficult to determine what was English and what was Dutch. Edward I endeavored to check this influence, and again in the time of Elizabeth an effort was made to prevent the Dutch inroads upon English manufactures.

So, also, the Table of Chronology shows very clearly the character of the Romanesque. The Christian religion was adopted in Rome by Constantine I in the year 311, but it was not generally accepted until a later period, when the Roman church exercised under the Pope a widespread ascendency. From 700 to 1100 was a period of great religious fervor and the Romanesque was the style preceding the Gothic, arising from the dominance of the Church of Rome.

The student who knows something of the historical is well equipped to comprehend decorative conditions.

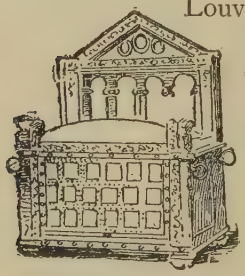
There is one point I wish to forcibly impress upon the reader.

A great deal has been written on the subject of Period Decoration that is superficial, inaccurate and misleading. There are publications which present, for instance, a series of illustrations that far from educate, they misinform. Thus, a chair is labeled "Chair used by Louis XIII," and the inference is drawn that it is an example of the Louis XIII Period, whereas it may be Gothic—made a hundred years previously.

The fact that a piece of furniture is used by this or that dignitary should not be regarded necessarily as indicating the character of the style any more than this chair, which comes down from Pompeii, gives one any idea of Pompeiian design. There are many pieces of furniture that are copied from museum pieces possibly the property of Cromwell or Elizabeth, and the thoughtless writer frequently associates such pieces with the name of the owner, whereas it is more likely that they were made during an age antedating the ownership by many years.

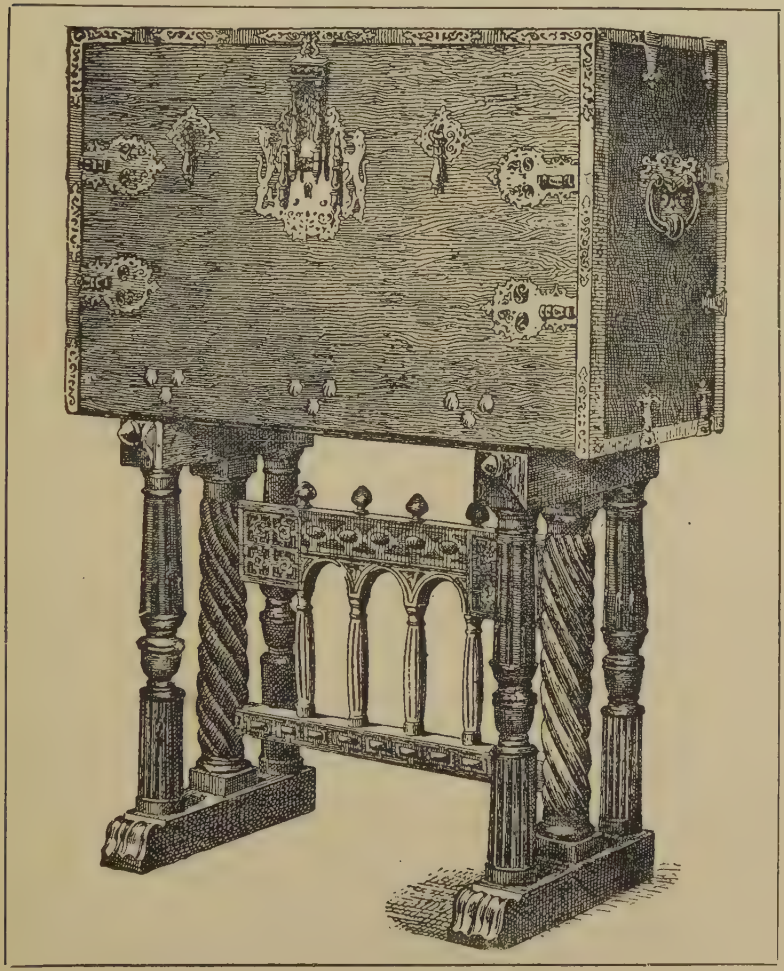


I have noticed in the antique stores furniture examples that are called Queen Anne, which were undoubtedly made in Holland years prior to Queen Anne's reign. These points should be borne well in mind in determining a decorative period. A further example is that of the chair of St. Peter. It is from the Louvre, and supposed to be a replica of the oldest wooden furniture in existence, a sacred relic of the days of ancient Rome, and presumably an authentic piece owned by Christ's disciple; but there is little of the pure Roman about it. It is inlaid with gold and ivory, and decidedly Byzantine, although these decorative features may have been added; then again, the Christian religion was not generally adopted until 311 A. D., and it is



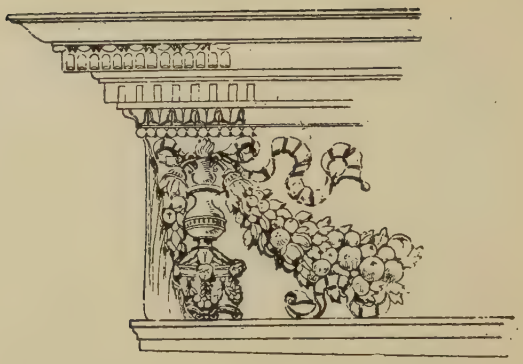
THE CHAIR OF ST. PETER.

improbable that this chair survived the indifference which the people of that time felt for a follower of Christ. It is more probable that it was made about 700 years after Christ, during that period of religious enthusiasm which spread over all Europe, developing what was known as the Romanesque style; at this period wooden furniture was in vogue, but wood was seldom used for early Roman chairs.



SPANISH DESK, SHOWING FLEMISH INFLUENCE.

(See "Spanish.")



GLOSSARY.

ÆSTHETICS.—Strictly speaking, the theory of perception, but in a more exclusive sense the science of the beautiful. During the last ten years the terms æsthete, æsthetic, etc., have been used as slang terms referring to a sham admiration of art.

ALCOVE.—A part of a room, often richly decorated, for the reception of a bed, which can be entirely concealed by means of folding doors or curtains, so arranged that the room does not lose its rectangular shape.

ALTO-RELIEVO.—An Italian term signifying high-relief. Sculptured figures are said to be in *alto-relievo* when they project entirely, or almost entirely, from the surface of the block from which they are cut. The metopes from the Parthenon, now among the Elgin marbles, are the best extant examples of alto-relievo.

ANAGLYPH.—A name given by the ancients to sculptures in bas-relief.

ANTEPENDIUM.—Decorations placed in front of a Christian altar, such as hangings of embroidered cloth, plates of metal or panels of carved wood.

ANTIQUE.—In the arts the term in its strict sense applies to the Greek and Roman.

ARABESQUE.—Relating to the distinguishing scroll feature of Arabian design. It is not easy to define arabesque, excepting in its primitive scroll character. When it gets into the ornate, like the long illustration on this page, it suggests arabesque with Persian influence. When it becomes prolific with volutes and the introduction of birds, which are interdited as animal form by the Mohammedan law, in the purely Arabian, it becomes Renaissance arabesque, or the form of arabesque adopted at the time of the Italian and French Renaissance.



ARABIC.—Relating to the language of the Arabians. It is widely diffused, being the language in which all Mohammedans must read the Koran and is spoken as a vernacular tongue by many people. The Alhambra, a wonderful Moorish temple in Granada, Spain, is largely decorated with Arabic inscriptions, because owing to the Mohammedan religion all animal form of design is prohibited. The illustration we show translated means: "There is no conqueror but God."



ARCHITRAVE.—(See *Entablature.*)



ARMORIAL BEARINGS.—The devices painted on a shield which serve to distinguish families, cities and corporations. In the eleventh century jousts or tournaments were in vogue in Germany, and the knights who competed adopted colors or devices. When they returned from the wars in the East the Western Christians preserved the armorial bearings which had rendered them recognizable during the combat. That is how, according to Viollet-le-Duc, armorial bearings became hereditary like the name and property of the head of the family. Blazoning a coat-of-arms is giving a technical description of it. By the art of heraldry the rules of blazoning were set forth in the twelfth century, developed in the thirteenth century, and finally fixed during the fourteenth and fifteenth centuries.

ARRONDI.—A term applied to charges which, instead of being represented in their ordinary shape, are curved or rounded. Thus we speak of a stag's antler arrondi, a serpent arrondi, etc.

BAROQUE.—Baroque literally means irregular, confused. The Louis XV form of decoration is the Louis XIV in an irregular form, but it is a consistent transition from the Louis XIV and the irregularity when presented by the French is dignified by the term Louis XV. But the Italians and Germans in attempting to follow the irregular style produced a mongrel form which was called baroque. The term is not applied to the finished style of Louis XV, but to the efforts in a similar direction of contemporary foreign designers.

BAS-RELIEF.—A sculpture executed upon and attached to a flat or curved surface. Its projection from this surface is less than that of the mezzo-relievo or the high-relief. Pictorial or continuous subjects are best suited to representation in bas-relief, and the finest extant specimen of this kind of sculpture is the frieze which ran round the cella of the Parthenon, a large portion of which is now among the Elgin marbles at the British Museum.

BIBELOTS.—By this term we understand any object which is used to decorate a what-not, a chimney-piece, a sideboard or

the surface of a wall. Bibelots are, according to the taste of the collector, bronzes, faience, arms, works of Chinese or Japanese art, or a thousand other curiosities.

Binary Colors.—Compounds of two primaries.

Boss.—A richly sculptured stud employed to ornament doors, etc. The bosses on the door of the Panthenon at Rome are especially famous. The term is also applied to metal nails placed as ornaments on boxes or for other purposes. In the thirteenth century bosses were simply rosettes of geometric character; in the fourteenth century they became larger; in the fifteenth and sixteenth centuries they were succeeded by the flat rosettes.

Broken Colors.—Colors in which all three primaries exist.



Cable Molding is a round molding, either projecting or sunk, resembling the strands of a rope.

Cartouche.—An ornament with an empty space in its centre to receive an inscription, cipher or emblem.

Caryatides.—Figures of women which serve as a support and take the place in classical buildings of columns or pilasters. The caryatides of the Pandroseion at Athens represent female figures holding baskets of fruit on their heads.





Console.—A piece of furniture in the shape of a table which is supported by feet, colonnettes, balustrades, etc., according to the epoch to which it belongs. It generally occupies a fixed place before a window or mirror. The consoles of the period of Louis XIV and Louis XV are masterpieces of decorative sculpture.



CANOPY.—A system of decoration much used in the Gothic Period, over niches. Canopy tops to beds came into use in Italy and France in the twelfth century.

CLASSIC DRAPERY.—A term used to describe the close, clinging draperies represented in old types of Grecian and Roman dress.

COLD COLORS.—The same as sombre colors.

COLORED GRAYS.—Normal gray, to which a a color is added.

COMPLEMENTARY COLORS.—The colors consisting of one primary and a secondary formed of the two remaining primaries or any similar effect of combination. Examples: Yellow and violet; red and green; blue and orange. (See article on color.)

CORNICE.—The upper part of a wall or entablature which projects beyond the frieze.

CORNUCOPIA.—An ornament consisting of a horn filled with flowers and fruits. It symbolizes peace and prosperity.



CRÉQUIER.—A French heraldic term applied to a chandelier of seven branches, sometimes borne as a charge. The word créquier is an old French word for a plum tree, but it is now only employed in the sense just defined.

CREST.—In heraldry the term crest denotes any addition, such as a helmet or a crown, placed above the shield. In the case of an ecclesiastic the crest is a pastoral staff, or else a cap.

CROSS.—The study of ecclesiastical decoration is always interesting, and in the study of Period Decoration it is always well to have a knowledge of the cross, inasmuch as it assists wherever it appears in design in the determination of Period character. We have collected here illustrations of nineteen crosses.



CROSS ANCHORED BATONS CERCELLÉE CLÉCHÉE COUPED

Cross (Anchored).—So called because the four extremities of it resemble the flukes of an anchor. The cross anchored is much used in coats-of-arms, its frequency being due to the practice of crusaders, who, on returning from the Holy Land, in many cases changed their arms and replaced figures of animals by a cross.

Cross (Batons).—A cross formed by the interlacing of four batons, placed slightly apart so that the field of the escutcheon is visible between. The batons are not necessarily all of the same tincture.

Cross (Cablée).—A cross made of thick cords or cables interlaced.

Cross (Calvary).—A Latin cross set upon three steps.

Cross (Cercellée).—A cross the ends of which are divided and bent back on both sides so as to form a crook.

Cross (Cléchée).—A cross *voided* so that the field of the escutcheon is visible. The limbs of this cross expand slightly from the centre towards the extremities, which latter are ornamented each with three pearls.

Cross (Corded).—A cross the limbs of which are wound round with cord, yet so that the cords do not hide the cross.

Cross (Couped).—A cross is said to be couped when the limbs are cut off and do not extend to the edge of the shield.



CROSSLET EGUISCE FITCHÉ GREEK GRINGOLÉE LATIN MALTESE

Cross (Crosslet).—In this cross each of the limbs is crossed again at a short distance from the end. It is a very common charge. It may be described as four Greek crosses joined together by a square.

Cross (Eguisce).—In this cross the four extremities are pointed by having the square corners cut off. It differs from the cross fitché, in which the limb gradually tapers to a fine point.

Cross (Fimbriated).—A cross is said to be fimbriated when it is surrounded completely by a narrow band or hem of a different tincture to that of the cross or to that of the field.

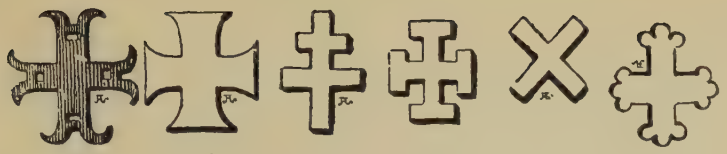
Cross (Fitché).—The lower limb of this cross tapers to a point from the centre downwards. The upper limbs may have any of the common forms, thus, for example, a cross-crosslet fitché. It is said that the early Christians carried fitched crosses in their pilgrimages, so that they could readily fix them in the ground and perform their devotions.

Cross (Flory).—The limbs of this cross are terminated by fleurs-de-lis, and hence it is somewhat called a cross fleur-de-lisée. Frequently found in Spanish work.

Cross (Greek).—A plain cross with four equal limbs. It is sometimes represented inscribed in a circle; for example, the robes of saints are often ornamented with a border composed of Greek crosses placed in circles. Most of the Eastern churches are built in the form of a Greek cross.

Cross (Gringolée).—A cross, the limbs of which are terminated each by two snakes' heads turned outwards. The term gringolée may also be applied to saltires or other charges ornamented in this way.

Cross (Latin).—In this cross the lower limb is longer than the other three. Nearly all Romanesque and Gothic churches are built on the model of this cross. The nave takes the place of the long lower limb, the choir is the head of the cross, and the transepts are the two arms.



MOLINE PATÉE PATRIARCHAL POTENT ST. ANDREW'S TREFLED

Cross (Maltese).—A cross with equal limbs which widen from the centre outwards. The Knights of Malta, as heirs of the Knights Hospitallers of St. John of Jerusalem, bore this cross as the distinctive mark of their order. In heraldry this cross is more frequently represented with an indentation in the middle of the broad end of each limb, thus distinguishing it from the *cross patée*, and earning for it the second name of *cross of eight points*.

Cross (Moline).—A cross, the limbs of which are terminated by *fers de moulin* or *millrinds*. It is not unlike the cross anchored, but the ends expand more, and sometimes the limbs are pierced as in the cut.

Cross (Patée).—Like the Maltese cross this is composed of four equal limbs widening from the centre outwards. Sometimes the sides of the limbs are curved as in the accompanying cut, sometimes straight as in the Malta cross, but in either case the limbs in the cross patée are always terminated by a straight line.

Cross (Patriarchal).—This is a Greek cross, the upper limb of which is crossed again, so that a double cross is formed. It is also called the cross of Lorraine, from the fact that it was borne by the dukes of that province.

Cross (Pommée).—The limbs of this cross are terminated by a single ball. It is called by the French *cross bourdonnée* from *bourdon*, a pilgrim's staff, which was a long stick with its upper end rounded off in the form of an apple *(pomme)*.

Cross (Potent).—This cross has its four limbs crossed again at the ends, so that each is in the form of the letter T. The term *potent*, which is also applied to an heraldic fur, is an old

English word for crutch (cf. Fr. *potence*). The word still survives in Norfolk under the form of *pottent*.

Cross (Processional).—A cross with or without the figure of Christ upon it, generally of metal, and carried at the end of a shaft or handle. As its name implies it is used in the ceremonial processions of the Roman Catholic Church. Processional crosses are often composed of precious metal adorned with gems. In the early days of the Church the large processional crosses were garlanded with flowers, each arm supporting a flaming torch, while swinging from the arms by chains hung the letters *A* and *Ω*. Many fine examples of processional crosses are still preserved, notably at St. Denis, near Paris, where is to be seen a cross of the twelfth century, of oak, covered with plates of silver and copper gilt.

Cross (Roadside).—On the continent of Europe numerous roadside crosses, or calvarys, are to be found at conspicuous places, such as the meeting of four cross roads, the entrance to a village, etc. In England they were mostly destroyed by the Puritan iconoclasts.

Cross (St. Andrew's).—The cross of St. Andrew is in the form of the letter X. In heraldry it is more frequently described as a *saltire*. In woodwork a cross of this shape formed of two beams is constantly used to strengthen a rectangular structure.

Cross (St. Anthony's).—The cross of St. Anthony is simply the letter T.

Cross (Tau).—This is identical with the cross of St. Anthony. It takes its name from the Greek letter.

Cross (Trefled).—A cross, the limbs of which are ornamented at their extremities with three semicircles representing the trefoil. It is sometimes called the cross of St. Lazarus, and in France the cross *fleuronée*.



CROCKET.—A projecting ornament often employed in Gothic architecture which terminates in a curve or roll of foliage and was used at the tips of cornices as well as gables.

DOSSER.—A term applied like dorsal to hangings of tapestry placed at the east end of a church or against the wall of a hall. The name is derived from the fact that the hangings were placed at the back of the officiating clergy or behind the chairs in a hall. The covering at the back of a seat is also called a dosser.

EGG AND DART.—A decorative molding consisting of a pointed arrow separating two eggs. This system continued is much employed for moldings.



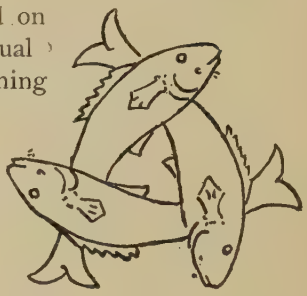
ENCARPA.—A festoon of fruit or flowers.

ENCAUSTIC.—A method of painting used by the ancients, especially in decoration. It consists in employing colors mixed in melted wax, which is kept hot during the whole process of the painting. The term encaustic is also sometimes applied to a preparation laid on marble or plaster to protect it from moisture.



ENTABLATURE.—A horizontal architecture member which consists in the ancient orders of an architrave, a frieze and a cornice; the architrave the top member, the frieze the central member, the cornice the lower member.

FESTOON—Fruit, flowers or leaves bound into clusters or bands, suspended at each end and hanging in a curve, are known as festoons.



FISH.—A symbol frequently found on early Christian monuments, and the usual explanation of it is that the letters forming Greek for fish are the initials of the Greek translation of "Jesus Christ, the Son of God, the Saviour."



FLABELLUM.—A circular fan formed of peacocks' feathers, used as a brush in Roman houses and employed in the Latin Church until the fourteenth century, and still retained in certain ceremonies in which the Pope takes part.

FLORAL.—The flowers adopted in decoration varied with the design periods. To the Egyptian the florals were the lotus and papyrus; to the Greeks, the acanthus; at the beginning of the thirteenth century, the ivy, holly and eglantine; at the end of the thirteenth century, the oak, wild plum, fig and pear have been added; in the fourteenth century, the leaves of the black hellebore, chrysanthemum, sage, pomegranate, geranium and fern were favorites, while in the decorative art of the fifteenth century we more frequently meet with the thistle and thorn. During the Renaissance garlands of flowers and fruit were employed for decorating purposes. In the seventeenth and eighteenth centuries garlands of leaves were much used.

FLEUR-DE-LIS.—A flower which is found in many coats of arms as the symbol of nobility or sovereignty. It is pre-eminently the royal insignia of France. It assumes different forms at different epochs.



FLEUR-DE-LIS FLORY is the fleur-de-lis enriched with foliage and scrolls, so as to be transformed into a floral decoration.

FLORENTINE FRESCO.—A method of fresco painting differing

from the ordinary method in that the line may be kept wet and fit for painting on for a considerable time. By this means the greatest difficulty of fresco painting is obviated.

FLORENTINE MOSAIC.—The inlaying of tables and other small surfaces with precious stones, such as lapis lazuli and chalcedony, is termed Florentine mosaic. By this process very beautiful effects may be obtained.

HARMONY.—Harmony is progressive construction.

Harmony of analogy is the harmony produced by using colors of a similar character, orange, for instance, and red and yellow, the primary colors which make up the orange. Harmony of analogy, in other words, is the harmony produced by using related colors.

Harmony of contrast is the harmony produced by the use of unrelated colors, like red and the complementary of red; in other words, red and green, which is the complementary.

HUE.—The change produced in a color by the addition to it of another color. The original color must always be in the ascendancy, otherwise it becomes a hue of the color added to it.

HYBRID.—Frequently one meets with styles known as hybrid, or mixed styles. One firm in Italy manufactures a great deal of furniture, part Spanish, part Moorish, and sold as Italian —hence hybrid.

LA FLEUR NATURELLE.—A term used by the French in the closing years of the nineteenth century, applied to the use of floral designs.

LUMINOUS COLORS.—Yellow, orange, red, light green, and the light tones of sombre colors. Same as warm colors.

MASK.—A system of decoration taking the form of a head, generally used in decorating the façades of theatres, or are placed on monuments erected to the memory of dramatic or lyric authors or actors.



MEANDER.—It is a continuous band ornament, the design carried along angularly or sinuously by repetition of itself.



MEDIÆVAL OR MIDDLE AGES began just after the fall of the Roman Empire, 500, and lasted until about 1500, covering centuries semi-barbarous. We comprehend and can analyze the Byzantine and all that preceded it, and all that commenced with the Gothic, but the centuries intervening are more difficult to understand. Italy, France and Germany were in constant wars, civil and religious. It was a rude age in which the monk and the soldier were alone pre-eminent. It was an age of plunder and art was in confusion. A bench and a chest and a few skins of the beast were for many centuries the furnishings of the average home.

In the early part of the Middle Ages the houses were built of one great room and the floors of earth or stone were strewn with rushes, and up to the ninth century the people depended upon pine knots stuck in the wall for their illumination at night.

The ninth and tenth centuries showed little improvement.

In the eleventh century upright chests came into use—what we now call cupboards. At a later period the shelves were filled with boxes; thus the bureau was evolved. It was about the eleventh century that folks began to build alcoves into their walls for the bed, and the curtain that concealed the bed was the beginning of separate apartments to a house.

Canopy tops came into use in Italy and France in the twelfth century and the bed then became a detached piece of furniture. Chairs were not in general use. Some old manuscript illustrations of the twelfth century show the guests all standing at the table and the chairs that were in use were usually of a ceremonial character like throne chairs or the chairs of the master at the head of the table.

One must not confuse these Middle Age customs with the customs of early Rome. Then all was luxurious ease and people

reclined on couches at their meals. In the Middle Ages they were frequently served standing. Unfortunately, there are no authentic examples of Mediæval house-furnishings. The Romans and Greeks fashioned their furniture so frequently of stone and bronze that there are many examples extant; but in the Middle Ages they were usually wood; the coronation chair of Dagobert, who died 638, is of bronze, and is an exception to the rule.

It is said that it was from this chair that Napoleon borrowed the torch details of decoration; he borrowed the laurel wreath and the bees from the insignia of the Emperor Tiberius.

While the Middle Ages were, as a rule, barren of art results, the Byzantine best period was from 550 to 1000 and escaped the general decadence; the Romanesque prevailed also between 700 and 1100, but that was a churchly influence and was unproductive of great and lasting results.

From the Byzantine Period of the sixth century to the Italian Renaissance, fifteenth century, we have about nine hundred years, the greater part of which the people of all Europe had relapsed to a semi-barbarous condition and the arts were dead.

Mosaic.—Under mosaic may be classed all works which consist of pieces of hard-colored substances, such as glass, marble, etc., put together and combined to form various patterns. Florentine mosaic, for instance, consists of small squares of polished marble and precious stones applied to pieces of furniture and ornaments. Pavements and facings, which consist of plaques of colored marble, are another form of mosaic, perhaps the most ancient of all. [Pavimentum.] The term is also applied to the designs incised in ancient buildings. [Graffiti.] There yet remains the enamel mosaic, which is employed by the goldsmiths and jewelers of Rome.

Decorative mosaics often consisted of small cubes of colored enamel applied by means of cement to a hard surface. Some very fine specimens are to be seen at the mosque of San Sophia in Constantinople and at St. Mark's in Venice. A part of the South Kensington Museum is thus decorated.

MOLDING.—A projection, square, convex or concave in profile, ornamenting a wall. Examples of flat moldings are termed Fillet, Listel, Dripstone, Fascine and Plinth; convex moldings, Baguette, Quarter-round, Torus; concave moldings Cavetto, Gorge and Scotia. Some moldings, such as the cyma and ogee, are half convex, half concave. Moldings are frequently decorated with foliage. Not only are they used in architecture, but they serve to ornament numerous surfaces upon which their projection and shadows produce effects of light and shade. In the Greek and Roman orders moldings are much employed. In buildings of the Romanesque style these moldings are retained, but their outline is heavy, and very often platbands decorated with frets or chevrons receive the name of molding. In the Gothic period fresh moldings were introduced, such as the chamfer, and a whole series of small moldings, the purpose of which was to set off the profile of the curved moldings. At the Renaissance the antique moldings were revived, with some slight modifications, but without the loss of their original grace.

MURAL DECORATIONS.—Nearly all the arts have been called into requisition for the purpose of decorating wall surfaces. The ancient Egyptians and Assyrians employed low reliefs in marble for this purpose, and many specimens of their work are still extant. Walls have been covered with thin slabs of marble, brilliantly enameled tiles, stucco, mosaic, stamped leather, and paper. Then they have been painted in every age and in every country. It is from the painted walls of Pompeii that we gain our scanty knowledge of Greek painting, and this method of mural decoration continued through the Middle Ages, and indeed still survives. There are, however, very few pre-Reformation mural paintings in existence, for at the triumph of Protestantism these interesting examples of art were ordered to be destroyed, and replaced by texts and allegories.

NANCY.—A manufacturing town in France in which there are many manufacturers of fine furniture. During the past few

years these people have exercised a marked influence upon the development of the style known as la fleur naturelle.

NORMAL COLORS.—The colors of the spectrum.

ORIEL.—The term is applied to the projecting win..ows of small rooms sometimes found at the end of halls in country houses, and by analogy any window resembling its shape is known by the same name.

ORNAMENT, POLYCHROME.—Ornament in several colors.

OVOLO.—A continuous ornament in the form of an egg.

PAGODA.—A term originally applied to the religious buildings of India, China, Japan and the Kingdom of Siam. The first was erected over the bones of Buddha.

PALM.—The leaf of the palm tree forms a frequent motif in decorative art. It is particularly appropriate in the construction of trophies as the symbol of victory. In a conventionalized form it frequently is applied to design. In classical art, the emblem of victory; in Christian art, the emblem of martyrdom, and in Mediæval pictures martyrs are frequently depicted as representing a palm.

PEDIMENT (Arch).—A crowning of a building or a doorway formed of two portions of oblique cornices or a circular portion which meets the cornice of the entablature at its ends. The façade of ancient temples was always terminated by a pediment, the two sides of the pediment marking the slope of the roof. Mediæval buildings, too, were frequently surmounted by a pediment, which, however, was generally known as a gable. The pediments of the Renaissance Period are, as a rule, circular or



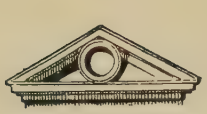
ANGULAR



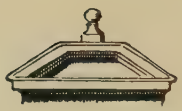
COUPED



BROKEN



OPEN



SURBASED



DOUBLE

broken. The pediments of ancient temples were generally filled with groups of statues, which together represented some subject drawn from classical mythology. For instance, on one of the pediments of the Parthenon was represented the birth of Athene from the head of Zeus. Pediments were surmounted with Acroteria.

Pediment (Angular).—A pediment, the outline of which is formed by two oblique cornices and a horizontal cornice. Pediments of this form are generally decorated with finials placed on their summit.

Pediment (Broken).—A pediment, the lateral cornices of which terminate in volutes or are cut off from the centre of the pediment, so as to leave an empty space, in which a pedestal is placed supporting a bust or statue.

Pediment (Circular).—A pediment, the cornice of which describes an arc of a circle. In the seventeenth and eighteenth centuries this form of pediment was in frequent use.

Pediment (Couped).—A pediment is said to be couped when its summit is broken, so as to give room for a vase, statue, bust, or other ornament.

Pediment (Double).—When one pediment is inscribed in another, the two are said to form a double pediment. The greater serves to crown the entablature, the lesser to crown an opening or ornament set within the greater.

Pediment (Open).—A pediment pierced by an opening in which is a molding encircling a bull's eye.

Pediment (Surbased).—A flat pediment, the angle of which is larger than a right angle. The majority of ancient temples,

the façades of which were of considerable breadth, had *surbased* pediments.

PEDIMENT (Surmounted).—A pediment, the angle of which is less than a right angle.

PEDIMENT (Triangular).—A pediment in the form of an equilateral triangle. This kind of pediment, as well as the surmounted pediment, were frequently employed by the architects of the Renaissance. Many *chateaux* of this period have dormers with triangular or surmounted pediments.

POLYCHROME.—That which is of several colors. Greek sculpture was polychrome, that is to say, was painted a variety of tints. This was done in a conventional spirit and without any attempt at realistic coloring. In modern times polychrome sculpture has not been held in honor, yet several attempts have been made to resuscitate the art, especially in France, not only by coloring white marble statues, as in former times, but also by employing material of various colors. In ancient Egypt and Greece buildings, too, were polychrome, and no doubt richness of color added much to the effect of temples such as the Parthenon. Some portions of Byzantine and Gothic buildings were painted, and their moldings and other details heightened with color and gilding. Nowadays there is a distinct prejudice against the polychrome decoration of churches and houses, and the effect formerly got by color is now obtained by the use of variously colored materials, such as bronze, marble, tiles, pottery, etc. This, of course, applies to exterior decoration, as interiors are at present largely polychrome.

PRIMARY COLORS.—There are three primary colors: pure blue, red and yellow. There are many authorities who, for convenience, use other primary colors, but Chevreul, the famous superintendent of the Royal Gobelin Manufactory, has selected these colors of the spectrum, and we regard him as the highest authority.

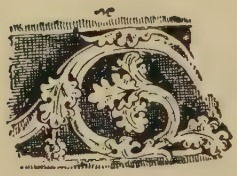
PYROGRAPHIC.—The application of pyrography, or burned

designs, to wood and fabrics, has been quite successful of late years. Leather for panels or upholstery purposes and wood are sketched with a needle brought to a white heat, and some beautiful effects in harmonies of analogy are the result.

Repoussé.—A term applied to the art of fashioning ornamental objects in metal by beating it behind with a hammer. The forms of the decoration are only roughly indicated by the hammer, and the work has to be finished by chasing.



Rinceau.—A French term denoting an ornament, consisting of sprigs of foliage arranged in scrolls. In the friezes and buildings of the Corinthian order they are usually used.



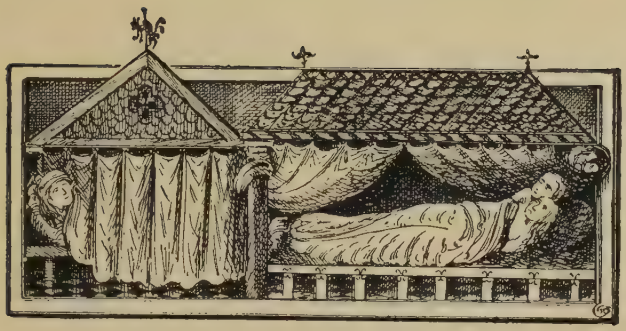
Rosette.—A conventional rose as seen at front view.



Saracenic.—A term applied to the Moorish style, such as was employed at the Alhambra Palace at Granada. Richness of color and elaboration of design are its distinguishing characteristics. All animal forms are excluded from its decorative scheme, and flowers and plants are treated in an emphatically conventional manner.



Sconce.—An ornamental candlestick fixed to the wall by means of a bracket. Sconces have assumed various forms, and have afforded plenty of scope for the decorative artist. Many of them have plates of brass behind them, which are sometimes incised, sometimes embossed, with admirable designs, and serve as reflectors.



A SAXON BED

SAXON.—Saxons were a people who dwelt in the northern part of Germany and who, with other Teutonic tribes, invaded and conquered England in the fifth and sixth centuries. Here is an illustration from an old print of a Saxon bed.

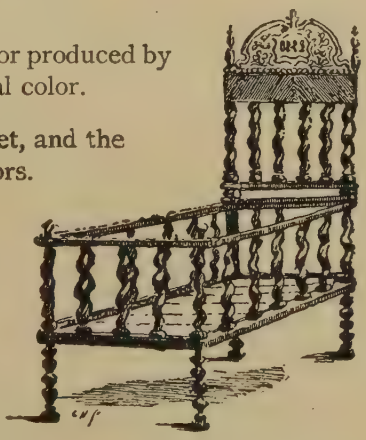
SCALE.—The series of hues and tones of any given color.

SECONDARY COLORS.—The secondary colors are orange, green and violet, made by combining two primaries.

SGRAFFITO.—An Italian method of decoration, a kind of fresco painting, which consists in applying a white coat upon a ground of black stucco, or a coat of a light color upon a dark ground, but picked out with etching, so as to give it the effect of a drawing.

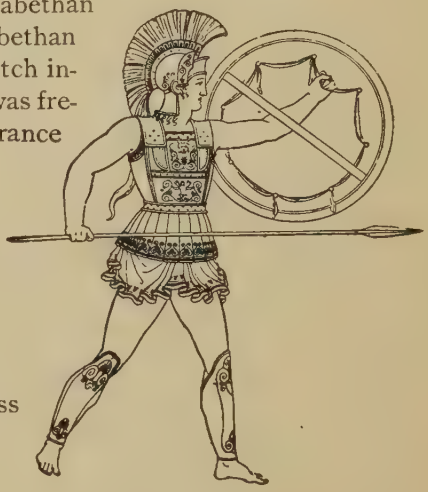
SHADES.—The tones of a color produced by the addition of black to the normal color.

SOMBRE COLORS.—Blue, violet, and the broken tones of the luminous colors.



SPIRAL OR TWISTED WORK.—There is a form of grille work made very largely in America which is called turned work, being of a spiral character. This form is generally accepted as of Moorish origin, but it is by no

means Moorish. On the contrary, it is more commonly found in the Louis XIII Period in France and in the contemporary period of Elizabeth in England. The illustration of the crib is an authentic copy of an Elizabethan piece, and although the Elizabethan Period was largely under Dutch influence a style such as this was frequently found in vogue in France in the latter part of the sixteenth century.



SYMBOL.—A conventional representation of figures or objects which are the sign of an idea.

SWISS FURNITURE.—Swiss furniture was largely influenced by Gothic, Dutch and German models. Aside from the crude peasant-furniture and trivial modern wood carvings, the only interesting decorative work that originated with the Swiss are some beautiful stained color treatments applied to the carved surfaces of furniture in the Gothic and Dutch styles



TARSIA.

TARSIA.—An inlay art practised in Venice and some other Italian cities in the fifteenth century. It was a kind of wood mosaic. Landscapes and other scenes were represented by inlaying woods of various colors upon a foundation of walnut.

TERTIARY COLORS.—Made up by combining two secondaries.



TINTS.—The tones of a color produced by the addition of white to the normal color. The opposite of shade.

TORUS.—The name given to the larger moldings of semi-circular shape, either plain or decorated.

TRACERY.—By tracery is meant the decoration characteristic of the Gothic style formed by means of the arcs of circles, such as trefoil, quaterfoil and pointed windows, etc.

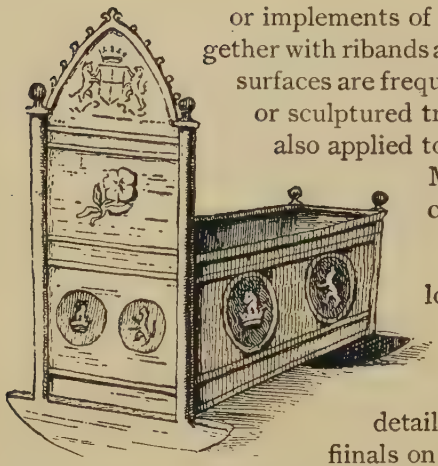
TREASURE CHEST.—A term used in the early days before iron safes came into use. Frequently these chests were encased with iron bands heavily overstrapped and riveted.

TREE OF LIFE.—A design representing the genealogy of Christ as given in the Gospel of St. Matthew. A tree on the branches of which various personages forming links in the chain of descent are placed and at the top the Virgin and the Saviour. It is a design much used in ecclesiastical work.

TROPHY.—A decoration consisting of a group of arms,



TROPHY—LOUIS XVI.



or implements of the sports or arts, bound together with ribands and hung from a wall. Mural surfaces are frequently decorated with painted or sculptured trophies. The term trophy is also applied to a group of attributes of the Music, thus we speak of Musical Trophies, etc.

TUDOR.—The style following the Gothic in England, founded by Henry VII. Frequently it may be determined by some lingering details of the Gothic, like the little finals on the Gothic head-board to the child's cradle, here illustrated. The centre panel ssuggest early Tudor or the period of about fifty years just preceding Henry VII.

UNITY.—A work of art is said to possess unity when all its parts are so arranged that they produce an harmonious effect, and when the eye of the spectator is not irritated by meaningless or contradictory details.

VERDURE.—A French term applied to pieces of tapestry or other hangings representing landscapes, in which green is the dominant tone, both in the central subjects and in the systems of ornament which make up the border.



VERMICULATED.—A wall or other surface is said to be vermiculated when it is covered with lines, like worms, describing irregular and sinuous curves.

VITRUVIAN SCROLL.—An extremely florid architectural decoration, which consisted of scrolls and volutes, in which animal forms were sometimes introduced.



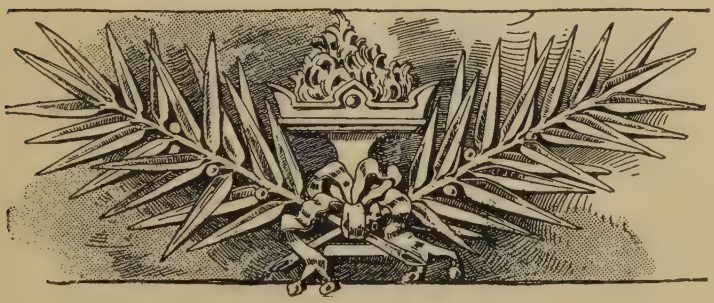


Volute.—The volute is a system of ornament consisting of a spiral scroll.

Vrilles.—A system of ornament which suggests the spiral form of vine tendrils. At certain epochs, especially in iron work, scrolls are terminated with vrilles.

Warm Colors.—The same as luminous colors.

Wave-Molding.—An ornament consisting of a succession of curves in the form of an S, each of the curves being terminated at one of its ends by a volute.



TAPESTRIES.

TAPESTRIES and embroideries are frequently confused. In a tapestry the design forms an integral part of the stuff, while in embroidery the figure is applied to a fabric already existing. The art is as old as painting. We have examples from Egypt and some of the old wall paintings 3000 years B. C. show a representation of a tapestry loom similar to the hand loom now in use. One frequently hears of tapestries like the Barberini or Burgundy tapestries, or the Foulke collection in this country, which do not relate in any way to the manufacture, but rather to the owner. The Duke of Burgundy owned two hundred and twenty-five of the most magnificent examples of his time, but he was simply a collector. We append a brief list and description of the most famous makes of hand-woven tapestries:

ANTIQUES.—The oldest pieces of tapestry now extant date back to about the end of the twelfth century. Two are in the cathedral of Halberstadt, Germany. Another was in the church of St. Gereon, Cologne, but was sold to the museums of Lyons, Nuremberg and South Kensington, but the manufacture is one of the most ancient of all the arts.

ANTWERP.—Antwerp doesn't appear to have any special manufactory, but the tapestry makers of Brussels, Bruges, Oudenarde, Lille and Tournay sent to Antwerp their Flemish tapestry productions.

ARRAS.—About the fifteenth century, and later, the word Arras was used to signify all tapestries used for wall-hangings, wherever made. Arras was the city, south of France, whence came, during the fourteenth and fifteenth centuries, the most important tapestries. They were the richest in color, choicest in material and finest in weave of any made at that time. When, in 1477, Louis XI of France overthrew Arras the tapestry weaving industry came to an end there.

ARRAZI.—An Italian name, signifying Arras.

AUBUSSON.—Besides the furniture tapestry produced by the Gobelins and Beauvais manufactories much has been made by the looms of Aubusson, a town in the department of Creuse, France. The factory is said to have

originated in the immigration of some Flemish workmen during the fourteenth century. On account of the difficulty in securing good patterns and wool the product did not gain a very high reputation at the time. In 1669, however, Colbert granted the factories a charter and protected them against foreign competion, and the Aubusson tapestries improved in quality, while the proprietors became prosperous. As the Gobelins and Beauvais tapestries were monopolized by the court, Aubusson has always had to provide for the more general requirements of the people.

BABYLONIAN TAPESTRIES.—Tapestries made in ancient Babylon so valuable that they were worth their weight in gold. There are records that Nero paid $200,000 for certain Babylonian tapestries.

BARBERINI.—Cardinal Barberini, of Rome, a collector, established a factory which, however, was not successful. The Barberini tapestries which are famous are not of his manufacture but simply collected by him.

BATAILLE.—Nicolas Bataille was a famous tapestry maker of Paris, who, in company with Jacques Dourdin, made during the reign of Charles V a great many remarkable tapestries.

BAUMGARTEN TAPESTRIES.—In 1893 William Baumgarten, one of the leading New York decorators, started a hand-made tapestry factory at Williamsbridge, New York City. The methods employed are the same as those in use at the Gobelins', in France, and the tapestries made are largely reproductions of celebrated Gobelin pieces.

BEAUVAIS.—When the use of low warp looms was discontinued in the Gobelin factory they were transported to the Royal manufactory at Beauvais, France. Both factories are under government control, but the former partakes more of an industrial character, the latter to the conscientious translation of art works.

BRUSSELS TAPESTRY.—Although many cities of Flanders and France engaged in tapestry making in the sixteenth century, Brussels was the leader, not only in quality, but in quantity. In 1515 Leo X, then pope, sent to Brussels the celebrated cartoons by Raphael, receiving the finished tapestries in Rome four years later.

FELLETIN.—Felletin tapestries are frequently associated with Aubusson, as they depended upon Aubusson artists for their patterns. For a time the industry languished, but the ancient prosperity has been regained and the manufactures of Aubusson and Felletin never employed a greater number of workmen than at the present day. So, also, some remarkably fine work is being done at Neuilly and Tourcoing.

FLEMISH.—Towards the end of the twelfth century Flemish weavers began to make use of high warp and low warp looms. The art rapidly developed in the towns of Arras, Valenciennes, Tournay, Oudenarde, Lille and Brussels.

FONTAINEBLEAU.—In 1539 Francis I established a manufactory of high warp tapestry at Fontainebleau.

FRENCH TAPESTRIES.—France followed the Flemish workmen in their manufacture of tapestries in the thirteenth century.

GERMAN TAPESTRIES.—During the middle ages there were many tapestry manufactories in Germany. A number of excellent examples have been preserved.

ITALIAN.—The Dukes of Ferrare, Urbina, Mantua, as well as Venice, Tuscany and Umbria, started tapestry workshops. While Italian tapestries were designed by native artists, the workmen in nearly all cases from 1420 to 1500 came from Flanders. The old Italian work equals the best productions of Arras and Brussels, a fact not at all astonishing when you consider that the greatest Italian artists provided the cartoons. Many Italian artists also provided the cartoons for Flanders.

MORTLAKE.—A factory for the manufacture of tapestries was established in this parish, which is about eight miles from London, by James I, in 1603, and was continued with much zeal under Charles I, who lavished great sums upon it. The rise of the Commonwealth caused its end.

OUDENARDE.—Oudenarde tapestries were usually landscapes. (See Flemish.)

PALAIS DE TOURNELLES.—In the latter part of the sixteenth century a colony of Flemish workmen were established under the royal patronage at the Palais de Tournelles. In 1603 this factory was transported to the house which the famous Gobelin family had for two centuries occupied.

RHEIMS.—Tapestry manufacture established in the fourteenth century. It flourished for about two hundred years.

SARRAZINOIS TAPESTRIES.—Sarrazinois tapestries were a product of the Middle Ages, doubtless brought into France from the East by the Saracens of Spain; not of superior workmanship and more in the nature of embroideries, like the Bayeux tapestry.

SPANISH TAPESTRIES.—In the reign of Philip IV there existed a royal manufactory at Madrid. Rubens, the painter, was commissioned to paint eight grand cartoons. The factory doesn't appear to have survived the French invasion. In consequence of the long duration of Spanish rule in Flanders, many Flemish tapestries were transported to Madrid, and the finest collections of Flemish tapestries are to-day found in Spain.

TOURNAY.—The only town in Belgium which has preserved to the present day in its royal tapestry manufacture the last trace of the Flemish industry.

TURIN.—After the revocation of the edict of Nantes French workmen founded a factory at Turin.

CHRONOLOGY OF THE DECORATIVE PERIODS.

Egyptian.—3050 B. C.-527 B. C.

Early Egyptian (First and Middle Empires) 3050 B. C.–1643 B. C.
Theban Period (Third Empire) 1643 B. C.–527 B. C.

Assyrian.—2286 B. C.-538 B. C.

Chaldean Period 2286 B. C.–1300 B. C.
Assyrian Period 1300 B. C.–625 B. C.
Median Period 625 B. C.–558 B. C.
Babylonian Period 625 B. C.–538 B. C.

Persian.—660 B. C.-1901 A. D.

Persian Empire 660 B. C.–330 B. C.
Parthian Empire 250 B. C.–220 A. D.
Sassanian Empire 220 A. D.–641 A. D.
Mohammedan Persia 641 A. D.–1901 A. D.

India.—2000 B. C.-1901 A. D.

First Period 2000 B. C.–1525 A. D.
Brahma 1400 B.C.–500 B.C.; Buddha 500 B.C.
Mogul Empire 1525 A. D.–1748 A. D.
English Control 1748 A. D.–1858 A. D.
English Empire 1858 A. D.–1901 A. D.

Chinese.—3500 B. C.-238 B. C.

Mythic Period 3500 B. C.–2200 B. C.
First Emperor 2200 B. C.; Confucius 500 B. C.

Japanese.—1200 B. C.-1901 A. D.

Empire established 660 B. C.

Greek.—1900 B. C.-168 B. C.

Græco-Pelasgic 1900 B. C.–1384 B. C.
Doric 700 B. C.; Ionic 600 B. C.
Corinthian 290 B. C.
Hellenistic 290 B. C.–168 B. C.

Pompeiian (pure Greek).—100 B. C.-79 A. D.

Etruscan.—1044 B. C.-238 B. C.

(The twelve cities of the Etruscan Plain, Italy.)

Roman.—753 B. C.-455 A. D.

Rome then became dismembered. See Byzantine.

Byzantine.—328 A. D.-1451 A. D.

Early 328–550.
Constantine I. *272–337*; Emperor of Rome 306; accepted Christian religion 328.
In 330 Constantine changed capital of Empire from Rome to Byzantium, and changed name of Byzantium to Constantinople, which became capital of Eastern Division, sometimes called Greek Empire, and Rome capital of Western Division.
Best Period 550–1000; Late or Italian Period 1000–1451; 1453 conquered by the Turks.

Turkish.—1298 A. D.-1901 A. D.

Asiatic Empire established 1298.
European Empire established 1451.

Arabian.—571 A. D.-1901 A. D.

Best Art Period 1500–1699.
Mohammed, born 571, died 632.
Saracen Dominion 571–1258.
Turkish Dominion 1258–1901.

Moresque.—711 A. D.-1610 A. D.

Conquest of Spain 711.
Alhambraic Period 1200–1300.
Moors expelled from Spain 1610.

Spanish.—1037 A. D.-1901 A. D.

First Christian Kingdoms 1037.
Spain united 1469.
Spanish Renaissance 1500 (Moorish-Classic style).
Moors expelled 1610.

Celtic.—200 B. C.-1100 A. D.

Heathen Period 200 B. C.–500 A. D.
Christian Period 500–1100.

Northern or Scandinavian.—100 A. D.-1901 A. D.

Roman Germanic Period 100–700.
Celtic or Northern Proper 700–1299.
Modern Scandinavian 1299–1901.

Russian.—500 A. D.-1901 A. D.

Early Period 500–1547.
800, Byzantine influence.
900, Celtic influence.
Empire Period 1547–1901.
1700, French influence.

German.—838 A. D.-1901 A. D.

First Kingdom 838.
First Empire 961–1806.
Petty States 1806–1871.
Second Empire 1871–1901.
1550 German Renaissance.
Albert Dürer 1471–1528, designer.
Hans Holbein 1497–1543, artist.
Johann George Beyer 1763, cabinet-maker.

Flemish.—850 A. D.-1750 A. D.

Independent Countship 850–1404. Trading period.
Austrian Province 1404; 1507 Flemish Renaissance; Antwerp destroyed 1584 and famous manufactories were dispersed; Rubens 1577–1640; Flanders subjugated by French 1758

Dutch Republic.—Founded 1576, in 1581 included seven provinces, among them Flanders. Tapestry designers: Bernard Van Orley, Michel Coxie, Pierreder Campana, Jordaens, Jean Rost, Teniers, Nicholas Karcher Became part of French Empire 1810.

Romanesque.—700 A. D.-1100 A. D.

(A period of great religious fervor. The Roman Church held great power over all Christian people throughout Western Europe.)

Gothic.—1100 A. D.-1550 A. D.

(Throughout Western Europe.)

Renaissance.—1400 A. D.-1650 A. D

Italian 1400, founded by Fillippi Brunelleschi.
French 1500, founded by Louis XII.
German 1550, founded by Albrecht Dürer.
English 1500, founded by John of Padua under Henry VIII.
Flemish 1507; Spanish 1500.

English.—

Celtic, prior to Roman invasion.
Roman invasion 54 B. C.
Norman or English Romanesque 1066–1189.
William, the Conqueror 1066–1087.
(Bayeux Tapestry wrought by Queen Matilda.)
William II 1087–1100.
Henry I 1100–1135.
Stephen 1135–1154.
Henry II 1154–1189.
Early English (a Crude Gothic) 1189–1307.
Richard I 1189–1199.
John 1199–1216.
Henry III 1216–1272.
Edward I 1272–1307.
Decorated or Ornamental Gothic 1307–1399.
Edward II 1307–1327.
Edward III 1327–1377.
Richard II 1377–1399.
Florid or Perpendicular Gothic 1399–1509.
Henry IV 1399–1413.
Henry V 1413–1422.
Henry VI 1422–1461.
Edward IV 1461–1483. Edward V 1483.
Richard III 1483–1485.
Henry VII 1485–1509 (founder of the Tudor line).
English Renaissance 1509–1603.
Henry VIII 1509–1547.
(Renaissance style introduced by his architect, John of Padua. Tapestry making in England.)
Edward VI 1547–1553. Mary 1553–1558.
Elizabeth 1558–1603.
(Elizabethan Period, Dutch influence. Dutch commerce made such inroads that Edward I, and later Elizabeth, took measures to check it.)
Jacobean 1603–1649.
James I 1603–1625.
(Italian influence. Tapestry manufactory established at Mortlake, 1619.) Inigo Jones, dictator of style, 1572–1652.
Charles I 1625–1649.
Cromwellian.
Commonwealth 1653–1659.
Queen Anne Period, 1660–1714.
(Sometimes called Stuart Period.)
Charles II 1660–1685.
James II 1685–1689.
William and Mary 1689–1702.
Anne 1702-1714.
(Dutch furniture largely imported.)

English.—(Continued.)

Georgian Period. Transition.
George I 1714–1727. Sir Christopher Wren.
George II 1727–1760.
George III 1760–1820. Georgian developed.
Noted Architects and Cabinet-Makers: W. Jones; H. Copeland; Thomas Chippendale; Thomas Sheraton; Edwards & Dailey; Thomas Johnson.
(Sir Wm. Chambers introduced Chinese Art.)
Noted Cabinet-Makers: Ince & Mayhew; Manwaring; N. Wallis; Matthias Dailey; R. & J. Adam; P. Columbiani; M. A. Pergolesi; George Richardson; G. B. Cipriani; Hepplewhite & Co.
William IV 1830–1837.
American Colonial.—1727-1820.
Victorian Period.
Queen Victoria 1837–1901. William Morris, designer; Eastlake; Sir Edward Burne-Jones; Walter Crane; John Ruskin.
Edward VII 1901.

Italian Renaissance.—1400-1643.

May be sub-divided: Early Renaissance 1400–1500; High Renaissance 1500–1540; Late Renaissance 1540–1643.
Florentine Renaissance 1400–1600.
Brunelleschi (1377–1446), Borgognone (1450–1524), originators.
Fra Angelico 1387–1455; Luca della Robbia, 1388–1463; Botticelli, 1447–1510; Andrea Del Sarto 1486–1531; Benvenuto Cellini, 1500–1571. Tapestry designers: Cosemo Tura, Andrea Mantegna.
Venetian Renaissance 1490–1600.
Palladio 1518–1580, a leader.
Roman Renaissance 1444–1643; Donato Lazzari (Bramante) 1444–1514, originator. Giacomo Barozzio (Vignola) 1507–1573; Michael Angelo Buonarroti 1474–1564; Raphael 1483–1520;
Milanese Renaissance 1400–1600.
Leonardo da Vinci 1452–1519.
Rococo Period 1643– ——

French.—

Romanesque 700 A. D.–1100 A. D.
Gothic 1100–1500.
Charles V 1364-1380. Tapestry Arts developed. Nicholas Bataille and Jacques Dourdin, famous tapissieres.
Gobelins establish dye works 1450.
French Renaissance 1502–1643 (a freely ornamented Gothic.) Introduced by Fra Giacondo 1502, under Louis XII, developed by Francis I.
Francis I 1515–1549.
Leonardo da Vinci, Seralio and Cellini, Ital-

ians, influence style. Gobelins manufacture tapestry.
Henry II 1549–1559.
Francis II 1559–1560.
Charles IX 1560–1574.
Henry III 1574–1589.
Henry IV 1589–1610.
Louis XIII (Treize) 1610–1643.
Cardinal Richelieu, Prime Minister.
Louis XIV (Quatorze) 1643–1715.
Jean Baptiste Colbert, Minister of Finance (1619–1683).
Gobelins' becomes royal property.
Charles Le Brun, in 1660, manager of Gobelins' and dictator of style; Mignard succeeded him, 1690.
Beauvais Tapestry Works est. Louis Hyvart, first manager.
De Espouy, Hardouin Mansart, Robert de Cotte and Noel Coypel, artists.
J. Charles Berain, furniture designer.
(The Baroque form was prevalent among contemporary foreign designers. It followed the style of Louis XV.
Louis XV (Quinze) Rococo Period 1715–1774.
(First eight years of his reign is the *Regency Period.*) Simon Etienne Martin, Jr., establishes Vernis-Martin Works, 1744.
Francis Boucher, 1703–1770; Jean Antoine Watteau, 1684–1721; A. Rosis, Tessier, Jacques, Le Prince, Van Loo, Fontenay, Jean Oudry, artists. Andre Charles Boule 1642–1732, Jean Henri Riesener, Jean Francis Ochen, cabinet-makers.
Caffieri and Gouthierre, metal mountings.
Madam Pompadour, Louis XV, about 1760.
Comptesse Du Barry, Louis XV (1768–1774). Beheaded 1793.
Louis XVI (Sieze) 1774–1793.
Marie Antoinette, queen.
David Roentgen, cabinet-maker.
Jacques Louis David, court painter.
Revolutionary Period 1793–1795.
Directoire or Transition Period 1795–1804.
Directorate 1795–1799.
Consulate 1799–1804.
David, the prime influence in decoration.
Empire 1804–1814.
Napoleon I (born 1769, died 1821), Emperor.
David, dictator of style.
Lignereux, Jacobs Bros., cabinet-makers.
Lepaute, Janvier, clock-makers.
Percier, Fontaine, artists.
Joseph Marie Jacquard, inventor of Jacquard attachment to a loom, 1752–1834.
L'Art Nouveau 1898.

ILLUSTRATIVE FEATURES.

FRONTISPIECE . . . . . "In the Time of Elizabeth"
FRONTISPIECE . . . . . Marie Antoinette (Portrait)

Adam 173, 175, 176
Arabian 51, 55, 221
Art Nouveau 206, 207, 209, 211, 212, 213
Chinese 62, 63, 66, 67, 68
Chippendale . . 170, 172, 181
Colonial . . . . .
184, 185, 187, 189, 191, 193, 195, 196, 197
Dutch Chair 107
Dutch Interior 103
Early Dutch Interior . . 104, 105
East Indian 45
Egyptian . . 20, 21, 22, 23, 25
Elizabethan . . . 156, 161, 164
Elizabethan Interior . . 158, 159
Empire 152, 153, 154
French Transition or Directoire
148, 149, 150, 151
Georgian 169
Gothic 109, 110, 113, 114, 115, 225, 229
Gothic Bed 117
Gothic Interior 111
Greek 80, 81,
82, 85, 86, 87, 223, 224, 225, 229, 230
Greek Capitols 78
Greek Draperies 93
Greek Interior 83
Hepplewhite . . 169, 170, 179
Hepplewhite Interior . . 168, 178
Indian 33, 43, 47
Jacobean 161
Jacobean Interior 163
Japanese 69, 73, 75
Louis XIV 130, 131, 223
Louis XIV Tapestry, Le Brun . 133
Louis XV . . . 130, 131, 135, 136
Louis XV Interior 128
Louis XVI 131, 137
Louis XVI Sofa 139
Madam Pompadour (Portrait) . 143
Persian 29, 31, 35, 221
Pompeiian Interior 90
Queen Anne . . 165, 166, 167
Renaissance:
Italian . . . 118, 120, 121
German 119
French 123, 138
English 162, 201
Roman . . . 88, 230, 238, 242, 243
Roman Capitols 79
Roman Frieze 96
Romanesque 109
Rococo 129
Russian 99
Sheraton . . . 171, 177, 178
Spanish Desk, showing Flemish
Influence 119
Swiss-Gothic Writing Table . 116
Tarsia 240
Trophy 241, 243
Tudor 241, 242



MADAM POMPADOUR

CONTENTS.

Abbey 202
Acanthus 80, 82
Adam 149, 169, 250
Æsthetics 220
A la Grecque 85
Alcove 220
Alhambra 26, 28, 143, 248
Alto-Relievo 220
American Colonial . . . 185, 250
American Modern 202
Anaglyph 220
Angelico 250
Anne 165, 200, 249
Antependium 220
Anthemion 80
Antique 220
Antwerp 244, 248
Arabesque 221
Arabian . . 26, 27, 114, 221, 248
Arabic 221
Architrave 221, 229
Armorial Bearings 222
Arras 244, 246
Arrazi 244
Arrondi 222
Art Nouveau . . . 206, 251
Asiatic Turkey 247
Assyrian 25, 247
Aubusson 244
Austrian 101, 248

Babylonian 25, 245, 247
Barberini 244, 245
Baroque 222, 251
Barozzio 250
Bas-Relief 222
Bataille 250
Baumgarten 245
Bayeux 249
Beardsley 200
Beauvais 245, 251
Bee 149
Belgium 101, 246
Berain 129, 145, 251
Beyer 248
Bibelots 222
Binary Colors 223
Blashfield 202
Blum 202
Borgognone, Ambrogio . . 118, 250
Boss 223
Botticelli 250
Boucher 136, 145, 251
Boule 129, 142, 145, 251
Brahma 247
Bramante 124, 250
Broken Colors 223
Bruges 244
Brunelleschi, Fillippi, . 118, 249, 250
Brussels 244, 245, 246
Buddhist . . . 26, 72, 235, 247
Burgundy 244
Buonarotti 250
Burne-Jones 200, 250
Byzantine 27, 33, 64, 82, 92, 95, 114, 233, 247, 248

Caffieri 145, 251
Campana 248
Canopy 224
Cartouche 223
Caryatides 223
Cellini 124, 250, 251
Celtic 71, 97, 100, 248, 249

Chaldea 247
Chambers 182, 250
Charles I 246, 249
Charles II 249
Charles V 245, 250
Charles IX 123, 251
Chinese 27, 63, 247
Chinese Symbolism . . 64, 72
Chippendale . 101, 169, 182, 250
Chevreul 237
Christian Pointed . . . 109
Chronological Table . . . 247
Churrigueresque . . . 144
Cipriani 182, 250
Classic Drapery 224
Classic Ornament . . . 118
Colbert . . . 129, 145, 245, 251
Cold Colors 224
Cologne 244
Colonial 184
Colored Grays 224
Color Harmony . . 15, 16, 17, 18
Color Temperament . . . 14
Columbiani 250
Commercial Influence . . . 215
Commonwealth 249
Complementary Colors . . 224
Composite 79, 88
Confucius . . . 63, 64, 72, 247
Console 223
Constantine I . . . 92, 247
Constantinople 247
Consulate 251
Copeland 250
Corinthian 80, 247
Cornice 224
Cornucopia 224
Cox 202
Coxie 248
Coypel 145, 251
Crane 200, 250
Créquier 224
Crest 224
Creuse 244
Crocket 229
Cromwellian 249
Cross 224
Anchored 225
Batons 225
Cablée 225
Calvary 225
Cercellée 225
Cléchée 225
Corded 225
Couped 225
Crosslet 226
Equisce 226
Fimbriated 226
Fitché 226
Flory 226
Greek 226
Gringoglée 226
Latin 226
Maltese 227
Moline 227
Patée 227
Patriarchal 227
Pommée 227
Potent 227
Processional 228
Roadside 228
St. Andrew's 228
St. Anthony's 228
Tau 228
Trefled 228
Crude Gothic 110
Crusaders . . . 64, 110, 222

Dailey 250
David 149, 155, 251
Da Vinci 250, 251
Decorated English . . . 110
Decorated Gothic . . 110, 249
Decorative Periods . . . 247
De Cotte 251
De Espouy 251
Delorme 124
Del Sarto 250
Denmark 100
Dielman 203

Directoire . . . 148, 154, 251
Doric 78, 80, 247
Dosser 229
Dourdin 245, 250
Du Barry . . . 138, 146, 251
Du Chavannes 201
Dürer 124, 248, 249
Dutch . 101, 102, 143, 169, 248, 249

Early Dutch . . . 104, 105
Early English . . . 110, 249
Eastlake 250
Ecclesiastical Decoration . . 224
Edward I 249
Edward II 249
Edward III 249
Edward IV 249
Edward V 249
Edward VI 249
Edward VII 250
Edwards & Dailey . . . 250
Egg and Dart 229
Egyptian . 20, 21, 63, 81, 244, 247
Egyptian Symbolism . . . 22
Eighteenth Century . . . 102
Elizabeth 182, 249
Elizabethan . . . 156, 240, 249
Empire 25, 148, 251
Encarpa 229
Encaustic 229
English 249
English India 247
English Renaissance . 120, 162, 249
English Romanesque . . . 249
Entablature 229
Etruscan 247

Felletin 245
Ferrare 246
Festoon 229
Fiesole 124
Fifteenth Century . . . 110
Finial 85
Fish 230
Flabellum 230
Flamboyant 110
Flemish 101, 143 244, 245, 246, 248
Flemish Renaissance 102, 120, 248, 249
Fleur-de-lis . . . 110, 113, 230
Fleur-de-lis Flory . . 110, 230
Floral 230
Floral Arrangement, Japanese . 66
Florentine Fresco . . . 230
Florentine Mosaic . . . 231
Florentine Renaissance . . 250
Florid Gothic 249
Florid Perpendicular . . . 110
Fontaine 251
Fontainebleau 246
Fontenay 251
Foulke 244
Fourteenth Century . . . 113
Fowler 203
France . . . 101, 244, 246, 250
Francis I . . 120, 124, 246, 250
Francis II . . . 123, 125, 251
French Renaissance . . .
120, 221, 249, 250, 251
Fret 85
Frieze 85

Garland 85
Garnsey 203
Genoese Renaissance . . . 118
George I 250
George II 200, 250
George III 250
Georgian . . . 165, 169, 250
German Renaissance 119, 120, 248, 249
Germany . . . 244, 246, 248
Giacondo 250
Giotto 125
Gobelin 129, 146, 244, 245, 246, 250, 251
Gothic . . . . . .
82, 109, 143, 226, 229, 242, 248, 249, 250
Gothic of the Decadence . 110, 118
Gothic Symbolism . . . 114
Gouthierre . . . 141, 146, 251
Græco-Pelasgic . . . 80, 247
Græco-Roman 85
Graffiti 233

Granada . . . 28, 221, 238
Greek 63, 78, 80, 81, 87, 93, 230, 233, 247
Greek Corinthian . 78, 80, 238
Greek Empire 247
Guilloche 85

Halberstadt 244
Harmony 231
Heaven Symbolism, of . . 72
Hellenistic 85, 247
Henry I 249
Henry II . . 123, 125, 249, 251
Henry III . . 123, 125, 249, 251
Henry IV . . 123, 125, 249, 251
Henry V 249
Henry VI 249
Henry VII 249
Henry VIII . . . 120, 161
Hepplewhite . 149, 168, 183, 250
Hieroglyphics 22
Hispano Moresque . . . 143
Holbein 248
Holland 248
Hue 231
Huguenots 194
Hybrid 231
Hyvart 129, 146, 251

Ince & Mayhew 250
India 26, 33, 63, 247
Ionic . . . 78, 80, 83, 89, 247
Italian 246
Italian Renaissance 120, 221, 249, 250

Jacobs Brothers 251
Jacobean . . . 161, 163, 249
Jacquard 155, 251
James I . . . 183, 246, 249
James II 249
Janvier 251
Japanese . . 27, 63, 69, 75, 247
Japanese Symbolism . . 64, 66, 67
Jacques 136, 251
John 249
John of Padua 120, 125, 161, 201, 249
Johnson 250

Jones, Inigo . . . 183, 196, 249
Jones, Owen 200
Jones, W. 250
Jordaens 248

Karcher 248
Koran 27, 72

Labyrinth 25
La Farge 203
La Fleur Naturelle . . . 231
Laurel 86, 149
Lazzari 250
Le Brun . . 129, 133, 146, 251
Lepaute 251
Le Prince 251
Lesche 86
Liberty 200
Lignereux 251
Lille 245
Lotus 20, 22
Louis XI 244
Louis XII 249, 250
Louis XIII . 125, 129, 161, 240, 251
Louis XIV . 129, 142, 222, 223, 251
Louis XV . . 128, 129, 147, 251
Louis XVI . . . 129, 131, 251
Louvre 147
Low 203
Luminous Colors 231
Lyons 244

MacMonnies 203
Madrid 246
Mahomet . . 26, 72, 95, 247, 248
Mansart 251
Mantegna 250
Mantua 246
Manwaring 169, 250
Marie Antoinette . 12, 141, 251
Martin 141, 251
Mary 249
Maryland 185, 193
Mask 231
Matilda 183, 249

Maynard 203
Meander 232
Media 247
Mediæval . . . 100, 110, 232
Medici 123, 125
Melchers 203
Michael Angelo 250
Middle Ages . . 109, 110, 232
Mignard 251
Milanese Renaissance . . 250
Mogul Empire 247
Molding 234
Moors 248
Moorish . . . 26, 28, 60, 143
Moresque 248
Morris 199, 201, 250
Mortlake 246, 249
Mosaic 233
Mowbray 203
Mural Decorations . . . 234

"N" 152
Nancy 234
Napoleon I . . . 155, 233, 251
Napoleon III 155
Napoleonic 148
Nero 245
Netherlands 101, 144
Neuilly 245
New England . . . 185, 186
New York 194
Normal Colors 235
Norman 249
Northern 100, 248
Northern Irish 100
Norway 100
Nuremberg 244

Ochen 141, 147, 251
Open Pediment 165
Oriel 235
Oriental 26
Oriental Roman 95
Ornamental English . . . 110
Ornamental Gothic . . . 249
Ornament, Polychrome . . 235
Oudenarde . . . 244, 245, 246
Oudry 141, 147, 251
Ovolo 235

Pagoda 235
Palladio . . . 126, 196, 250
Palm 235
Papyrus 21
Paris 245
Parthian 247
Pavimentum 233
Pearce 204
Pediment:
Arch 235
Angular 236
Broken 236
Circular 236
Couped 236
Double 236
Open 236
Surbased 236
Surmounted 237
Triangular 237
Pergolesi 250
Percier 251
Perpendicular Gothic . . . 249
Persian . . . 26, 31, 34, 246, 247
Philip IV. 246
Plateresque 143
Polychrome 237
Pompadour . . . 138, 147, 251
Pompeiian 89, 247
Primary Colors 237
Primary Gothic 110
Pyrographic 237

Quatrefoil Details . . . 114
Queen Anne 249

Raphael . . . 126, 245, 250
Regency 251
Ried 204
Renaissance . 101, 118, 129, 249, 250
Religious Symbolism . . . 110

Repoussé 238
Revolution 148, 251
Rheims 246
Richard I 249
Richard II 249
Richard III 249
Richardson, H. H. . . . 204
Richardson, Geo. . . . 250
Richelieu 129, 251
Riesener . . . 141, 147, 251
Rinceau 238
Robbia 250
Rococo 137, 250, 251
Roentgen 251
Roman . . 21, 88, 96, 233, 247
Roman Corinthian . . 79, 89
Romanesque . . . .
82, 109, 143, 217, 226, 233, 248, 250
Roman Germanic . . . 100
Roman Renaissance . . . 250
Rosette 238
Rossetti 200
Rosis 251
Round-headed Gothic . . 109
Rubens 101, 246, 248
Rug Terms:
Afghan 58
Caucasian . . . 59, 60
Indian 42, 49
Moorish 60
Persian 34
Turkish 49
Ruskin 199, 201, 250
Russian 98, 248

Saracenic 238
Saracens . . 21, 26, 28, 246, 248
Sargent 205
Sarrazinois 246
Sarto 126
Sassanian 247
Saxon 239
Scale 239
Scandinavian . . . 100, 248
Sconce 238
Scroll 86, 219
Secondary Colors . . . 239
Secondary Gothic . . . 110
Second Period 110
Seralio 251
Seventeenth Century . . 102, 166
Sgraffito 239
Shades 239
Sheraton . . . 169, 183, 250
Shirlaw 205
Simmons 205
Sixteenth Century . . . 110
Sombre Colors 239
South Kensington . . . 244
Spain 246, 248
Spanish 143, 226
Spanish Renaissance 120, 143, 221, 249
Spiral or Twisted Work . . 239
Stephen 249
Stuarts 165, 249
Sweden 100
Swiss Furniture 240
Symbol 71, 240

Tapestries . . . 244, 248, 249
Tarsia 240
Teniers 248
Tertiary Colors 240
Tertiary Gothic 110
Tessier 136, 251
Theban 21, 247
Three-in-one, Symbolism of . 113
Tiffany 204
Tints 241
Torus 241
Tourcoing 245
Tournay . . . 244, 245, 246
Tournelles 246
Tracery 241
Transition . . 148, 215, 250, 251
Treasure Chest 241
Tree of Life 241
Trefoil Details 114
Trophy 241
Tudor 242, 249

Tura 250
Turin 246
Turkish . . 26, 32, 247, 248
Turner 204
Tuscany 246
Twelfth Century . . . 110

Umbria 246
Urbina 246

Van Loo 251
Van Orley 248
Valenciennes 245
Vedder 204
Venice 246
Venetian Renaissance . . 250
Verdure 242
Vermiculated 242
Vernis-Martin . . . 141, 251
Victorian 199, 250
Vignola 126, 250
Vinci 126
Virginia 185, 193
Vitruvian Scroll . . . 91, 242
Volute 129, 243
Vouet 147
Vrilles 243

Wallis 250
Walter 204
Warner 204
Warm Colors 243
Watteau . . . 136, 147, 251
Wave Molding 243
Wheeler (Mrs.) 212
William I 249
William II 249
William IV 250
William and Mary 101, 165, 169, 249
Wren 250